Viśvavārā

SANSKRIT FOR HUMAN SURVIVAL

यत्र विश्वं भवत्येकनीडम्

Edited by
Kalyan Kumar Chakravarty


Rashtriya Sanskrit Sansthan
Deemed University
Under M/O Human Resource Development
Govt. of India, New Delhi

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INTERNATIONAL ASSOCIATION
OF SANSKRIT STUDIES
IASS


Indira Gandhi National
Centre for the Arts
(An Autonomous Trust)
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Viśvavārā

तं त्वा वयं विश्ववारा शास्महे पुरूहूत।
सखे वसो जरितृभ्यः।।

Ṛgveda 1.30.10

We pray to thee, O much-invoked, rich in all precious gifts,
O Friend, Kind God to those who sing thy praise.

अश्वावतीर्गोमतीर्विश्ववारा यतमाना रश्मिभिः सूर्यस्य।
परा च यन्ति पुनरा च यन्ति भद्रा नाम वहमाना उषासः।।

Ṛgveda 1.123.12

Rich in kine, horses, and all goodly treasures, in constant operation with the sunbeams, the Dawns depart and come again assuming their wonted forms that promise happy fortune.

एषा गोभिररूणेभिर्युजानास्त्रेधन्ती रयिमप्रायु चक्रे।
पथो रदन्ती सुविताय देवी पुरूष्टुता विश्ववारा वि भाति।।

Ṛgveda 5.80.3

She, harnessing her car with purple oxen, injuring none, hath brought perpetual riches.
Opening paths to happiness, the Goddess shines, praised by all, giver of every blessing.

स नो नियुद्भिः पुरूहूत वेधो विश्ववाराभिरा गहि प्रयज्यो।
न या अदेवो वरते न देव आभिर्याहि तूयमा मद्र्यद्रिक्।।

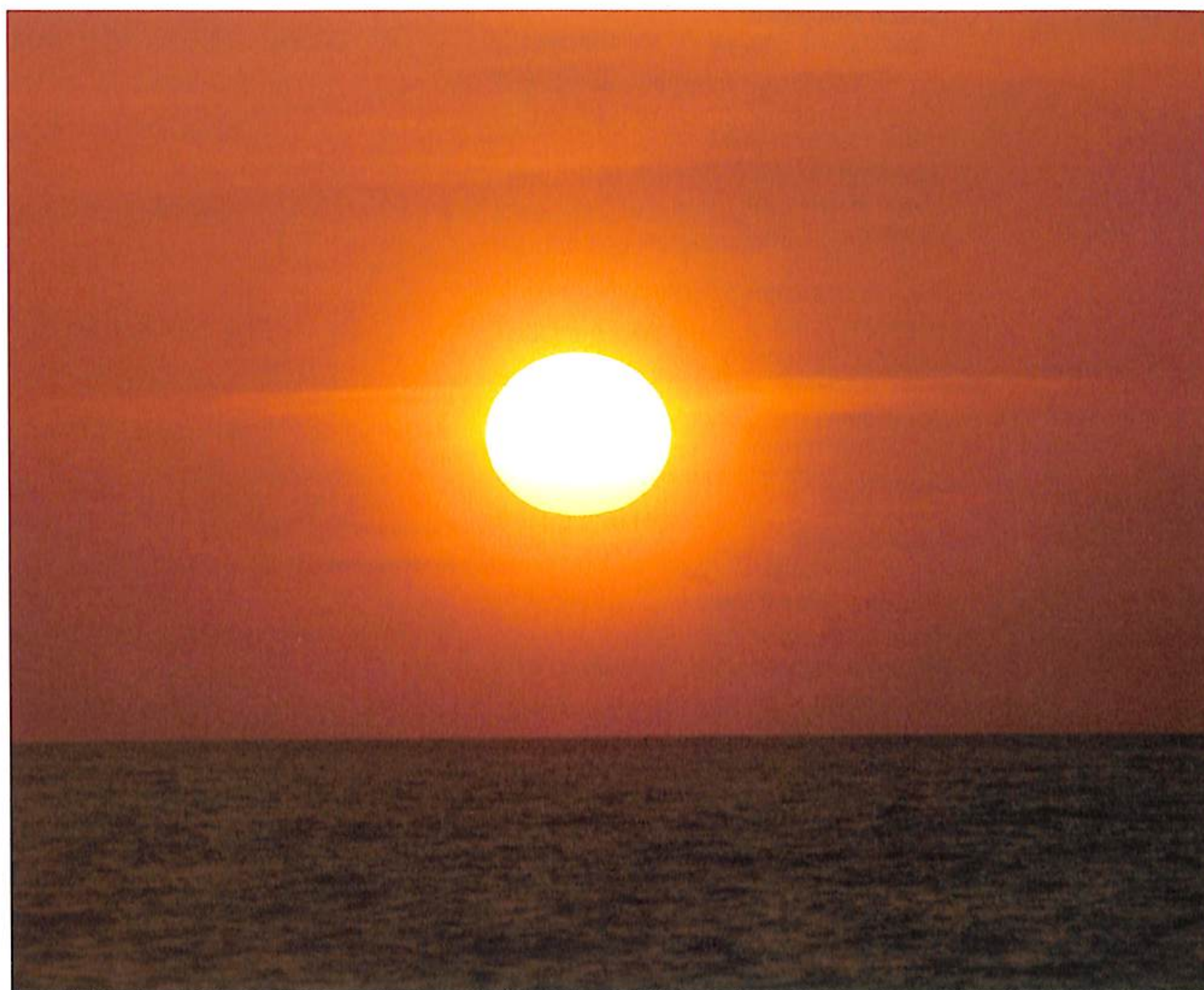
Ṛgveda 6.22.11

Come with thy team which brings all blessings hither, Disposer, much-invoked, exceeding holy.
Thou whom no fiend, no God, can stay or hinder, come swiftly with these
Steeds in my direction.

(Trans. R.T.H. Griffith)

[illegible] विपशेव[illegible]रिक्तकेवलानंद्रिंछो।उद्द्ययद्धो।ह।अंकणपक्षसा।लड़स।[illegible]

Viśvavārā



Cr. R. Nagaswamy

Rising sun, the Savitā, the stimulator of critical knowledge

समोऽहं सर्वभूतेषु न मे द्वेष्योऽस्ति न प्रियः।
ये भजन्ति तु मां भक्त्या मयि ते तेषु चाप्यहम्।।

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ॐ ईशा वास्यमिदं सर्वं यत् किञ्च जगत्यां जगत् ।
तेन त्यक्तेन भुञ्जीथा मा गृधः कस्यस्विद्धनम् ॥

ईशोपनिषद् 1

Viśvavārā

A Polyvalent Tradition

This volume is dedicated to the relevance and contemporaneity of the Sanskritic traditions for human survival. The 15th World Sanskrit Conference has been chosen as the occasion for discussing and exhibiting the ways in which the traditions have been articulated in a pluralistic manner in diverse scripts, in different spatial and temporal frames, life ways, arts, rituals, knowledge systems, texts, votive grants, dynastic inscriptions, exegetical treatises, poetic compositions, prescriptive and normative texts on organization of human life and affairs, promoted by various religious demonstrations and belief systems. The way in which the traditions have celebrated the simultaneity of identity and difference, as obverse and reverse of the same coin, the way human and non human communities are united in life and death, and the potential and kinetic, chaos and cosmos, disintegration and reintegration, converge.

Malaise: Misuse of Nature

The Sanskritic traditions provide a beacon to benighted humanity, to regain homologic in place of hegemonic values, to realize that human being is only a part, not the weaver of the web of nature, to promote coexistence rather than coannihilation. These enable us to see the phenomena of accelerated species extinction, climate change, ethnic strife, genocide, destruction of the coevolutionary interdependence of organic and inorganic communities, marginalization and impoverishment of the majority of humanity as consequences of substitution of power centric philosophies for Sanskritic and analogous traditions of companionate and cooperative living. Symptoms of the malaise resulting from erosion of the Sanskritic traditions are many. Life is being lost in living, wisdom in knowledge, knowledge in information, and exchange value is being placed over use value. All sacred and ecological values are being reduced to production categories. Contextual, oral, intangible, ecology wisdom traditions, held transgenerationally by custodial communities, are being textualised and commoditized into a procession of simulacra in electronic media in a society of spectacle, driven by a consciousness industry. Community values of guardianship of natural resources, obligations to ancestors, posterity and spirit are being steadily eroded. The variety and complexity of biological and cultural forms which provide sustenance to human and

non human communities are being superseded by radical simplification. Signs are being divorced from referents, shape from meaning, stage from habitat, arts from life. The non extractive covenant with nature and the sustainable materials economy based on intrinsic, ultimate and transcendental values, celebrated in Sanskritic traditions, are being superseded by a philosophy of utilization, objectification and appropriation, based on instrumental, proximate and existential values. It is possible, from the standpoint of the traditions, to question the particularistic roots of the teleology of technological progress which claims to fulfill its telos, after Hegel, to sublate, absorb and supersede cultures, nourished by the Sanskritic traditions, as inadequate symbols found in oscillation and fermentation rather than in reconciliation and identity with the itinerary of spirit.

This is a time when human beings have started making use of nature, instead of holding it sacred and inviolable. The diversity and interdependence of species and integrity of planetary ecosystems are being destroyed by the profligate human approach of mining nature's capital. The more educated and developed the country, the higher its human development index, the more unsustainable its style of production and consumption, the higher its carbon foot print. There is an unprotected and unequal flow of knowledge and resources from gene rich countries to capital rich countries, from rural to urban regions, from the unconnected poor to the connected rich, across the Infobahn. Genetic uniformity is being promoted through hybrid and mono cultural crops, ignoring the danger of such overdependence in case of blight or an epidemic. One quarter of the human population consumes four fifths of the world's resources, two fifths of its food resources, 40% of its annual net photosynthesis production. The collective right to unfixed ideas, held by majority of humanity in rural hinterland is being replaced by individual, intellectual property right to fixed expressions. In consequence of the consequent erosion of human knowledge, skill, memories and natural resources, humanity is hastening its own destruction, without the benefit of a comet shower, nuclear winter or a geological cataclysm. In Swami Vivekananda's words, addressed to sister Nivedita, 'we are like cattle, driven to the slaughter house under the whip, hastily nibbling a bit of grass on roadside'.

Identity and Difference

The idea of the human subject as the bearer of telos to control rest of the world has been expressed by many ways as the Absolute Spirit of Hegel, Ego Cogito of Descartes, the Monad of Leibniz or Historical Materialism of Marx. Depredation of the earth, standardization of humanity, conflagrations of war, genocide and violence, the curse of social injustice and economic inequality are consequences of such attempts to guide the world by monolithic systems or absolute ideas. The traditions pronounce that, from death to death one goes, who sees disunity here (Mṛtyoh sa mṛtyumāpnotya iha nāneva paśyati. Bṛhadāranyakopaniṣad 4.19). The traditions conceive the world as a theophany and seek cultivation rather than domination of nature, in all its diverse

differences, for advancing health and well being of all. It hails one, the supreme poet, hero, father, mother (Kavitama, vīratama, śāntatama, pitṛtama, matṛtama, vipratama), in whom the universe is united as in a nest (yatra viśvam bhavatyekanīḍaṃ. Yajurveda 32.8) The world bears people of diverse languages, religious rites (Janaṁ vibhṛtī Bahudhā vivācasam nānādharmāṇam pṛthivī yathaukāśam. Atharvaveda 12.1.45). The one presiding over the universe is invoked at once as the friend, the stranger, the divine, the human (saṁdeśyah, videśyah, daiva, mānuṣah. Atharvaveda 4.16.8). Its unity is not violated by diverse descriptions (ekam sadviprāḥ Bahudhāḥ vadanti. Ṛgveda 1.164.46. That one who, though of one color, assumes many colors, pregnant with meaning, by virtue of manifest powers. Yaḥ ekovarṇo Bahudhā śaktiyogādvrarṇ ānanekānnihitārtho dadhāti. Śvetāśvatara Upaniṣad 1.1). The universal brotherhood of humanity is established in the maternal womb, and by shared divinity (bhrātṛtvam… maturgarbhe bharāmahe. Ṛgveda 8.83.8; Gṛhaṁ Kṛtvā martyam devāh puruṣamāvi Īśan. Artharvaveda 11.8.18). Hence, all humanity, of all ages, are addressed as friends. Love and yearning are transmitted to all regions. Long life, happiness, freedom and plenty are desired for all in āyuṣyāni and pauṣṭikāni sūktāni. Unity of mind, heart and action, sahṛdayam, sāmānasyam, avidveṣam, is desired in moving, speaking and thinking together (Ṛgveda 2.21.6; 6.12.5; 8.68; 10.18.3; 10.101.2.4; Yajurveda 32.8). King Aśoka assumes the responsibility to promote compassion, truth, human relations, according to time hallowed traditions. yarisā porānāpakiti, welfare and happiness for all, sarvalokahitam, growth of essentials of all sects, sala-badi siyati sarva-pāṣaḍanam and declares the entire humankind as his children, save munise pajā mama (Erraguḍi Minor Edict 2, Shāhbāzgarhi Rock Edict 7,12, Girṇār Rock Edict 6, Dhauli Rock Edict).

Concord in place of Discord

The Sanskritic tradition provides a consensual platform for intercultural dialogue on the strength of its inclusive content of ethical conduct. The Buddhist saṁgha of sharesmen was set up as an antidote to the misery, anomie of insular, exclusive individualism. Its message of all embracing compassion, karuṇā, interconnectedness of all phenomena in pratītyasumutpāda, heroic, rightful exertion, majjhimapanthā, moderation, provided a way out of the morass of meaningless ritualism. In anekāntavāda, syādvāda and aparigraha, Jainism came up with relativist, rationally critical, possibilistic, non exploitative alternatives to absolutist pursuits of power, pelf and ideology. The adherence to abstractions in orthodox Brahminical philosophy and the heterodox Buddhist and Jaina philosophies was gradually leavened by surging devotionalism, to yield the Bhāgavata dhvajas, pillars of devotion, like the 2nd century Heliodorus pillar at Vidiśā. The word of Buddha, ātmadipoh bhava, be a lamp unto yourself, or the statement in Mahāpurāṇa 4.65, which identifies vāni, daiva, Iśvara and karman, putting action on top of all, find response in Yogavāśiṣṭha, which prizes puruṣakāra over niyati. Na daivam na ca karmāṇi, na dhanāni, na bāndhavāḥ, śaraṇaṁ bhavabhītānāṁ svaprayatnād nṛṇām. Nothing, apart from their own efforts, neither fate, nor physical movement, wealth nor relations can help people, who are

afraid of this world. Yogavāśiṣṭha 5.13.8. Further, a bad deed done yesterday can be converted into a good one by pauruṣa, hyah kukarmādya yatnena prāyati hi sukarmatām. Yogavāśiṣṭha 6. (i) 51.47. The clarion call attributed to Dhanvantari, the master physician: na tu ahaṁ kāmaye rājyaṁ na bhogān na sukhāni ca, kāmaye duḥkhārtānām prāṇinām ārtināśanam. I covet no kingdom, enjoyment, pleasure. I want to remove the pain of suffering humanity (Satyavrat Shastri 2006. Discovery of Sanskrit Treasures, Vol 5. Yash Publications 134 p). The principle of mutuality and coexistence is established in the words ātmanah pratikulāni pareṣām na samācaret(Vyāsasubh āṣitasaṅgraha, verse 1.7). The essence of human relations and dharma has been announced again and again as ācāra, śīla, vṛtta, good conduct, which holds society together. The essence of dharma has been elucidated as fortitude, forgiveness, self control, non appropriation, purity, regulation of senses, wisdom, knowledge, avoidance of anger, dhṛti, kṣamā, dama, steyam, śaucam, indrīyanigraha, dhiḥ, vidyā, satyam, akrodha (Manusmṛtī 6.9), ahiṃsā, bhūtapṛyahitehā, nonviolence, urge to do good to all beings (Bhāgavatapurāṇa 11.17.21). In practice, these qualities are translated as dayā, dāne, sace, socave, mādave, sādhave (Delhi / Topra pillar inscription of Aśoka, line 12). The attribute of dāna is explained in the words, Kevalāgho bhavati kevalādi. One who eats alone, eats sin alone (Ṛgveda 10.117.6). Life of such quality and activity is based on character, the loss of which leads to loss of everything else.

Even royal conduct is based on these principles of mutuality. Rājan is so called because of his responsibility to please his subjects, prakṛtirañjanāt. Ācāra, śīla, vṛtta are foundational precepts of Aśokan edicts, as they were in epics, to govern relations of human beings. The goal of right thinking and action is defined as welfare of others. Paropakārāya satām vibhūtayaḥ (Nītiśataka 71). Vipadi dhairyam athābhyudaye kṣamā, sadasi vākpaṭutā, yudhi vikramaḥ Fortitude in adversity, forbearance in prosperity, eloquence in assembly, valour in battlefield are the hallmark of leaders of humanity (Rāmāyaṇa 2 18.91). The Aśokan inscriptions stress good conduct as dharma, including care for parents, compassion for creatures, non violence, self introspection, truthfulness and purity. Thus, his Girṇār rock edict in prākṛt directly translates into Sanskrit as anālambhah prāṇinām, abhihiṁsā bhūtānām, jñātinām sampratipatti. Abstention from killing of living beings, nonviolence, consideration for with and kin. His Topra (Delhi) pillar edict speaks of all pasṇavan, bahukalyāṇam, the pursuit of the least sinfulness, and the maximum welfare of people as his goal. His Rāmpurvā pillar edict says jivena jive no pusitaviye. Living beings must not be fed with living beings. In another Rampurvā pillar edict, he says 'I think of how best I may bring happiness to all the people, relatives and neighbours, far or near. The Garuḍa pillar inscription of Heliodorus at Vidiśā speaks of three essential ingredients of good conduct as self control, sacrifice and vigilance.

Nature Culture Harmony

It is necessary, for averting the day of reckoning, to go back to the Sanskritic tradition of sacramental contracts between human, non human and divine families that epitomize

natural elements and forces (Figures 36, 40, 42, 43). It is necessary to recall and replenish this tradition to maintain the world as a self regulating biological holon, an ecohouse which sustains and equilibrates itself like a heating unit with a thermostat, through a cybernetic flow, exchange and biogeochemical cycling and recycling of energy and materials. We have to reaffirm the affective world view, enshrined by the Sanskritic tradition, in which the universe is not indifferent but sympathetic to humanity, in which the idea of ṛta, shivān, satya, dharma, good law and regularity, controls capricious or aleatory interests, and, may be adopted to changes in time and space (Ṛtaṁ navyaṁ jāyatām, Ṛgveda 1.105,15. Ṛtumarṣanti sindhavaḥ satyaṁ tatāna sūrya. Ṛgveda 1.105,12. Satyaṁ vṛhad ṛtaṁ ugraṁ tapo brahma yajñaḥ pṛthivīṁ dhārayanti. Atharvaveda 12.1.1). A hymn to mother earth says, 'may Pṛthivī make ample space and room for us. What I dig from thee, earth, may rapidly spring and grow again. Let me not pierce through the vitals of thy heart (Atharvaveda 12.1.1). The cycle of creation is described as proceeding from the sun, through the cloudburst, to the growth of medicinal plants, food crops and lifebreath (Mahānārāyaṇopaniṣad, Jñānasādhanānirūpaṇam); or, from the waters to the fire, waters being designated as medicinal (Taittirīyāraṇyakam, Aruṇapraśna 26,111). Paśupati is worshipped as residing in all animals, plants and topographical features (Taittirīya Saṁhitā, Śrī Rudrapraśna). In life and death, the plants, waters and elements become the names of all creatures (Ṛgveda 3, 55.5; 10, 16.1-6). All rulers have followed Aśoka's example of planting trees, creating water bodies and upgrading the environment as part of this dharma of sustenance of the environment.

Indian arts speak from the Sanskritic traditions to address the nutritive, therapeutic, generative forces of the universe. Raudrīgāyatrī in Śatarūdrīya offers a vāgyajña to the myriad forms from all quarters of earth, air and sky that reside in Paśupati. The equinoctical and solstitial movements in the solar universe, cloud burst, rivers, mountains, oceans play a role as dramatis personae in the vast theatre of the universe. Śatarūdrīya 16.31 worships Śiva in waves, floods, clouds, lightning, storm, grass, foam, trees, herbs and shoots (C. Śivaramamūrti 1975. Śatarūdrīya: Vibhūti of Śiva's Iconography, Delhi, Abhinav) Ṛgveda 10.16.6. beseeches Agni and Soma to restore the limbs of ancestors, gnawed by beasts. Lakṣmī resides in oṣadhis, vanaspatis, kalpavṛkṣas, medicinal plants, trees, wishfulfilling creepers, as pūṇyagandhā, of sacred fragrance, as araṇyānī, a sylvan deity (C. Śivaramamūrti 1982. Sri Lakṣmī in Indian Art and Thought, Delhi, Karan Publications: 34-35, 61, 80-81). Varuṇa, Agni, Soma are addressed as ṛtasya gopa, guardian of order, and dhṛtavrata, of fixed ordinances (A.A. Macdonnel 1897. Vedic Mythology Repint, Varanasi, Indological Book House 1963: 26) Ṛgveda 7.33, requires every Naciketas, organism, to appease the God of death, atop the sahasraudumbara, to which each paśu is bound as to a stake. Atharvaveda 10.8.9. identifies the Droṇa kalaśa, when full, as Viśvarūpa. Sixty thousand Sagaraputras are connected with the diurnal movement of the earth. Tripathagā Gaṅgā represents the yogic granthis and tīrtha, and offers symbolic ablution to cleanse and transform the bhaktas, before they enter garbhagṛha. Baudhāyana Śrauta sūtra 10.13 propitiates

Agni in the plants to cure diseased limbs. A sarvauṣadhapātra, bowl with all medicinal herbs, is offered to the adhvarya, while preparing the field for Agni. The temple is conceived as śyenaciti, an eagle with outspread wings, and, as a sacrificial altar, a funeral cairn, to hold the ashes from psychophysical combustion. The altar, known as svayamatṛṇṇa, is the site for immolation of the little self of the puppet to the great self of the puppeteer. Entire nature cries as Śakuntalā leaves the forest for her husband's home in Abhijñāna Śākuntalam of Kalīdāsa.

The Sanskritic traditions govern the saṁskāras, the deśa, kāla and jatyācāras, territorial, familial and sectarian customs in the ceremonies, accompanying the rites of passage from life to death, conceived as sacramental contracts between human and divine families for metrical self integration, chandobhiratmanām saṁskaraṇam, by imitation, anukaraṇa, of divine forms, daivyāni śilpāni (Aitareya Brāhmaṇa VI 27). In these rites, all elements in nature are invited to participate at garbhādhāna, the pre natal rite of conception, and all gods are invited to ready the womb and set the embryo (Ṛgveda 10, 184). In Prājāpatya ceremony for puṁsavana, heavenly plants are invoked for quickening a male child as father, the earth as the mother and the ocean as the root (Atharvaveda 3. 23. 6). The four cardinal quarters of the earth and the sky are requested to assist in the jātakarma, birth ceremony. Nāmakaraṇa, naming, is done after stars, deities and elements of order, goodness and beauty in nature. The Gāyatrī mantra accompanies upanayana, conferral of the sacred thread, for initiation into a new personality, a second birth, along with the utterance, Thou, O Agni, are inflamed by wood, I am inflamed by life, insight, vigour, cattle, holy lustre (Pārāsara Gṛhyasūtra 11.4). Vedic ślokas place marriage on rock girt foundations; gṛbhṇāmi saubhagatvāya hastaṁ mayā patyā Jaradaṣṭir yathāsa Goddess, I hold your right hand in my right one for all time to come (Ṛgveda, X. 85.36) (Figures 2-4). Amoham asmi sā tvam asmy sāmāham asmhiṛk tvam, dyaur aham pṛthvī tvam. If I am the breath, you are the speech, but if you are the speech, I am the breath. If I am Sāmaveda, you are Ṛgveda. I am heaven and you are the earth (Atharvaveda, 14.2.71). In Antyeṣṭi, or funeral ceremony, the body is purified by fire and water, to facilitate its passage beyond. The bamboo staff is used in samāvartana, the end of studentship. Udumbara, fig branch, is applied to the neck of the wife in sīmantonnayana, parting of hair, and a stone is mounted to make the marriage firm. In Aitareya Upaniṣad II. 1-4, fire enters the mouth of Puruṣa as speech, wind enters his nostrils as breath, sun enters eyes as sight, heavenly quarters enter ears as hearing, plants and trees enter the skin as hairs, the moon enters heart as mind, death enters the navel as out breath, water enters the virile member as semen. All living beings are conceived as agnīṣomīya paśus, that combine fire and water principles through the systalic and diastolic process. The sap in the trees, honey in the flower, blood and semen in the body, milk in the cow, rain in the sky epitomize a rotary cycle of waters between earth and heaven. In the Upanishadic chant, the divine couple is seen as congeneric: Rudra Sūrya, Umā chāyā; Rudra yajña, Umā vedi, Rudra vahni, Umā svāhā; Rudra vṛkṣa, Umā valli, Rudra puṣpa,

Umā gandha. The sun and shadow, sacrifice and altar, flame and oblation, tree and creeper, flower and the fruit become one in Urnāsahita Śiva.

Body as Bridge to Universe

This indelible connection between nature and culture in the family of human and nonhuman communities is captured in Indian arts through a process of transformation of nature through culture, to harmonize with the rhythm, patterns and designs in nature, celebrated in Sanskritic traditions. Once every sense partakes of the supreme being, Arts, having to cater to senses, have to commune with him. As Chāndogya Upaniṣad 3. 14 says sarvaṁ khalvidaṁ Brahma manomayaḥ, prāṇaśarīro, ākāśatamā, sarvakāmaḥ, sarvagandhaḥ, sarvarasaḥ. Everything is Brahman. Pervaded by mind, breath, and pervading all action, all desire, all smell, all flavour. In the best and finest expressions in arts, there is a balance of serenity and energy, contemplative fervor and arrested action. This balance is achieved through a participation, a communion with the essence of natural processes rather than through a pinch beck imitation of their expressions in concrete physical shapes. Hence, Indian art is understood through lakṣaṇas or canons of beauty and accuracy of form and function, in fidelity to archetypes, rather than in conformity with anatomical attributes of physical prototypes (Figure 5). It is this unity of sign and signifier that makes for the simultaneous articulation of the sensual and spiritual elements in arts. Indian art is not meant for mere entertainment, alleviation of anxiety or utility, utkaṇṭhā vinodana, vyutpatti mātra or vyāpāramātra, but for rectification of personality, to make it fit for tasting of ideal beauty, rasāsvādāna, akin to the tasting of godliness, Brahmāsvādasahodara (Sāhitya Darpaṇa 3. 2-3). This is why art in the Sanskritic tradition is a means for dispensing with art, through identification of the subject with the object of devotion through a graduation from sālokya and sāmīpya to sāyujya. In order to worship God, one must become God, na Deva Devam arcayet. Śivo bhutvā Śivam yajet. The tālamāna or canons of proportion are dedicated to a search for a principle of order, ṛta, underlying the universe, which animates the body of the artist or the temple, as the body and house of God, through prāṇa or the vibrant breath of life (Greek pneuma or Chinese Ch'i). Indian art, inspired by the Sanskritic tradition, does not try, like Graeco Roman 'classical' art, to attract attention of the spectator to its outer surfaces. Instead, it invites the bhakta, the devotee, fragmented in personality and alienated from universal consciousness by phenomenal forces, to become avibhakta, integrated with the noumenal, through a rectification of consciousness. The suggestion, tat tvam asi, Śvetaketo, thou art that, Śvetaketu, in the Upaniṣad, is a suggestion for uniting micro nuclear personal consciousness with universal consciousness. Which is why, it is said of Indian art, raṅge na vidyate citram, tattvam hyakṣaravarjitam (Laṅkāvatāra sūtra 2.17-18). The picture is not in colours, the supreme element being beyond physical description.

In the permeation and transformation of nature through culture, the Sanskritic tradition is articulated through the yogic images of Buddha, Jina, Śiva (Figures 6-8), and

provides a bridge between this world and the world invisible, pratyakṣa and parokṣa. The transient saṁsāra provides access to mokṣa, liberation, whereby saṁsāra mokṣāyate. Kulārṇavatantra defines the way of the yogīs as invisible like the bird track in the high sky or the course of the fish in the deep sea. It adds that to act not, akriyā, is the highest worship or pūjā; to observe silence the noblest recitation; not to think the supreme meditation, dhyāna; not to desire, the supreme fulfillment (Heinrich Zimmer 1926/ 1984 (trans). Artistic Form and Yoga in the Sacred Images of India. Princeton University Press, 225, note 46, IX, 232-33). The Yogic form of arrested breath is not to be explained through internal relationship of organic parts or a visual catalogue of grammatical and syntactical features. It has to be understood as a workshop for intense activity of celebration and concentration, as symbolic of dynamic repose, or withdrawal of senses from the world, prior to world affirmative action. The Yogaśarīra is assumed for lokasaṃgraha, collective welfare. It is described variously as praṇava tanu, kāraṇa or vaindava deha in tantra, prasāda, prema or rasadeha in Vaiṣṇavism, videha kaivalya in sāṅkhya, dharmakāya in Buddhism, the body being retained by the Yogī out of compassion for benighted, unredeemed humanity, even after he/she has broken fetters of ignorance or attachment to the body. The yogī is an āntarika agnihoṭr, ātmayāji, who has given up retas, passions, in penance, tapas, in an internal sacrificial fire. He illustrates the principle, havirvaih dikṣitah. The initiate is the oblation. He has attained ānanda, the joy of release, from the thraldom of desire, autonomy, for acting with an everliving, ever throbbing fire of creative exaltation. He illustrates the Upanishadic principle, ānandam Brāhmanaḥ vidvān na vibheti kutaścana. (Taittirīya Upaniṣad 4). One suffused with the joy of living in Brahman is not afraid of anything Rāma, Kṛṣṇa, Buddha, Mahāvīra, Śiva Dakṣiṇamūrti are seen in the traditions as yogis, guides, redeemers, benefactors, advancing on chaos and darkness, and not as cowards fleeing before a revolution, or solitaries cloistered in sanctuaries. They embody samatvam, equanimity, in adversity or prosperity, samadarśinatvam, impartiality for the small or tall, freedom from affections of rāga, dveṣa, moha, passion, malice, delusion, and, in Buddhism, from rati, pṛti, tṛṣṇa, the three daughters of Māra. They see and act after nature, in its own manner of operation, to enforce a sympathetic compulsion, a desirable consummation of its forces, for the good of all. Yoga being a process of psychic transformation and sacrifice of eros in thanatos, the Buddha image demonstrates the formula, yah kleśaḥ sā bodhi, yah saṁsāraḥ tannirvāṇam. The world flux and extinction, the void and plenum, dharma cakra and bhava cakra are one. The cakra, in the procession and recession of the spokes, hub and felly, denotes both pravṛtti and nivṛtti (Figures 9-14).

The Jina, in kāyotsarga mudrā (Figure 15), enjoyment as road to renunciation has attained dementation of discriminative consciousness. Buddha in Māradharṣaṇa exemplifies not conquest but transfiguration of Māra into Buddha. Similarly, Rāmāyaṇa and Mahābhārata offers lessons in renunciation, transcending the din and turbulence of battles and victories, failures and hatreds. Sītā is won to be given up. Pāṇḍavas win

a pyrrhic victory to start off on mahāprasthāna. Goethe, in an appreciation of Abhijñāna Śākuntalam explains this yogabhogātmaka philosophy in the words," wouldst thou, the young year's blossom and the fruit of its decline, wouldst thou, the earth and the heaven, in one sole single name combine, I name thee Śakuntalā and all at once is said. In Kumārasambhavam, Pārvatī transforms herself from a resplendent beauty bedecked in glittering ornament and garment, into an ascetic, wasted in penance, to win Śiva niyamakṣāmamukhī dḥrtaikaveṇi. Iyeṣa sā kartrumavandhyarūpatām samādhimāsthāya vapubhiratmani. (Emaciated by penance, wearing a single braid, she wished to ensure, through penance, that her beauty was not barren.) In Meghadūtam, the cloud passes from the temporal world of ephemeral beauty to the Alakāpuri of eternal beauty. Buddhist vaipulyasūtras like Saddharmapuṇḍarīkasūtra or Suvarṇaprabhāsottamasūtra address the theme of the ultimate fulfillment of kingship in the sacrifice of life, limb, flesh, wealth, kingdom, kith and kin for the redemption of humanity. The goal is transformation of the body corporeal into body spiritual, of nirmāṇakāya into dharmakāya, after the model of Cakravartī Dharmarāja Buddha, who preaches śūnyatā, but practices karuṇā, who stays on to teach people of the world even after attaining enlightenment. He pulls his mind from the body like a reed from its sheath, to use the words of Dighanikāya, and becomes the transcendent victor in gambhirebuddhagocare.

The artistic endeavor in Sanskritic traditions is a graduation from a state of wretchedness to a state of blessedness. In this endeavor, parts of the body are not organically related, to function biologically, but ideally related, to function as meditative vessels. Hence, Yaśodhara, in his 12-13th C. A.D. commentary on the 2nd C. A.D. text of Kāmasūtra on six limbs of painting, does not mention rūpa bheda as fragmentation of forms, as misunderstood by Bachhofer, but as differentiation of types, as explained by Coomaraswamy. His śloka goes like this: rūpabhedah pramāṇāni, bhāvalāvaṇyayojanam, sādṛśyam, varṇikabhaṅga, iti citram ṣaḍāngakam. The six canons of proportions embody sentiment and charm, correspondence of formal and pictorial elements. It is only when the art is close to its source of inspiration and retains the exaltation of the direct, Intuitive apprehension of reality, conveyed by great masters of the law, like Buddha, Christ, Mahāvīra or Saṅkara, that the art is successful in expressing an intimation of the joy of such vision partially, through its tantras, mantras and yantras. The unity of figures of speech and figures of thought is directed towards effecting a metamorphosis, from the unfree state of Jīva to the free state of Śiva (Figure 16). The worshipper accesses and unites with pratimās, cakras, maṇḍalas, the temple as the meru, axis mundi, mantra mūrti, through abhigamana, pradakṣiṇa, bhūtaśuddhi, tattvanyāsa, vyāpakanyāsa. (Figures 27-29)

The Indian arts are but so many means prescribed in the traditions for the person to go out of himself/herself to come back to himself/herself, from a divided to a fullness of consciousness. They provide bridges for experiencing unity through duality, a

hermeneutic, circular and homeward journey of the human being for becoming what he/she already is, human. Humanity, unlike that of a flower being a flower or a creeper being a creeper, is not its birth right, but the highest attainment of its civilization, its culture. Therefore, when scholars like Fergusson, Marshall, Foucher or Bachhofer have tried to interpret Indian art in terms of its formal features, it has been misunderstood, against the Sanskritic tradition, that has inspired it. This is why we have statements like that of George Birdwood describing the Sarnath Yogi Buddha as "an uninspired, brazen image, vacuously squinting down its nose. A boiled suet pudding would serve equally well as a symbol of passionate purity and serenity of God". This is why Bachhofer, in his Early Indian sculpture, explains the movement of form from Bharhut through Sanchi to Amaravati in terms of formal Wölfflinian polarities or Dilthy's theory of consciousness as a movement from unconsciously unclear, through consciously clear, to consciously unclear. There is in Birdwood a failure to understand the idea of Buddha in which the body was depicted in loyalty to the concept of pāramitās, the plenitude of heroic ascesis, compassion, fervid love for all creation. It is a failure in Bachhofer to appreciate the change in visual perception, from Bharhut, keyed to ascetic abstraction, to the suffusing, melting flavor of devotion in Amaravati (Figure 35). In the same formulation, the gradual flattening or desiccation of art in India cannot be explained in terms of stylistic changes in external motifs, but, in terms of what Coomaraswamy explains as śithilā samādhitvam or slackening of attention to the inner essence of nature and reality.

Multiplicity and Unity

In its textual dimension, Sanskritic manuscripts have been written in a diversity of regional scripts, a variety of shapes and materials to experts the seminal ideas of the tradition on all arts and science. The manuscripts have been illustrated with narratives, auspicious symbols, and introduced with svastivacana and worshipped (Figures 19-26).

There is a constant movement, in Sanskritic tradition, from multiplicity to unity. Recital of music has been compared by the great dancer Bālasarasvatī with a temple in terms of the tradition, as follows: Recital is like a temple. Its outer tower is Alārippu, half way hall jātisvaram, great hall, śabdam; holy sanctum, varṇam, self fulfillment in padam. There, cascading lights are withdrawn, drum beats die down. In tillānā, the final burst of sound takes place and one is alone with God. First, we have metre and melody, and then melody and metre, then music, meaning and metre. Finally, music, meaning without metre. In music itself, there is see saw movement, ascent and descent, from the tonic heart of unstruck, anāhata sound, through primary notes or śrutis, to the crescendo of struck or āhata music (Figure 17-18). This music widens out and rolls back to sama. The images in the temples explore the circumscribed space around them in a circle, vertically, horizontally, moving from minimum to maximum deviation, searching for the moment of the most dynamic, rapturous balance. The

dancers station themselves in the centre, describing a triangle in Bharatanāṭyam, a square in Kathākali, a spiral in Maṇipurī, axial in Kathak. The temple in its ūrdhva and talacchanda, in its praveśas and nirgamas, recesses and processes, rotates around the imaginary, vertical plumbline or brahmasūtra, connecting the centre of the temple with its oculus and crown (Figures 30–32). The world appears to be an ever widening circle of hurtling galaxies, held in gravitational balance. Atoms are seen to contain vast regions with electrons moving around nucleus. This is analogous to the perception of the relation between the human and the divine, in the Sanskritic tradition. As Swami Vivekananda says, "man is an infinite circle, whose circumference is everywhere, centre is in one place. God is an infinite circle, whose circumference is nowhere, centre everywhere. Man becomes God, if he multiplies infinitely his centre of consciousness". This is why we have the words, Ātmā sarvāntarah. The soul is inside everyone.

Union of opposites: Wisdom and Method

The Apsarās, Nāyikās, Mithunas, Yakṣas, Nāgas are intertwined with other flora and fauna to celebrate the indissoluble union between forces of creation and procreation. They adorn the body and house of God as alaṁkāra, to incite marriage and fruition between earth and heaven, enacted in the temple after laying of the gnomon in the vāstupuruṣamaṇḍala, through garbhādhānam, prāṇapratiṣṭhā, cakṣurunmīlanam, laying of the womb, lighting of breath, opening of the eye. Agni and Soma, Śiva and Śakti, aham and idam, puruṣa and prakṛti come together in images like Aradhanārīśvara (Figures 37-39). Atharvaveda 10.8.27 addresses Brahman: Thou art man, thou art woman, thou art boy, thou maiden (tvam strī tvam pumānasi). As the Ṛgveda has it, in the beginning, there was neither aught nor nought, neither death nor immortality, neither light nor darkness, only chaos indiscrete, in which God lay shrouded. Then, turning inward, he grew by force of inner fervor and intense abstraction. First, in his mind, grew desire, the primal germ productive, the first subtle bond connecting entity and nullity. Also, in the Chāndogya Upaniṣad, the one existent, being unhappy alone, created the external world, becoming duplex. Unhappy divided, like two halves of a split pea, he reintegrated himself.

The regaining of the primordial unity of the person and his nature is expressed in many ways in the Sanskritic tradition as one and many, emanation and resolution, static and kinetic, integration and disintegration, rest and movement, wisdom and method, prajñā and upāya. Cult syncreatic images of Siva and Buddha, Harirara, Martanda Bhairava, Trideva, on the transformation of Siva into Avalokitesvara, its feminization into Kuan-yin in central Asia, into Bhatārā Guru in Southeast Asia articulate the consensual approach of the tradition. The forms, carved on the body of the temple (Figures 33-34), are so many ornamental patterns to make for the sufficiency and adequacy of the temple body for inciting and celebrating union of the male and the female principles. These forms are differentiated, tactile and plastic, when viewed from proximity (Figure 34), but optically integrated into an undifferentiated visual mass, in a distant view

(Figure 33). In formal terms of Riegl, the haptic is transformed into optic, with a change in perspective. The best of Indian art has been conceived as differentiated but integrated in yoga, in the intense concentration of a mind, to visualize the iconic symbols in fusion, like a sword blade flickering with the light of distant towers, to feel the thought animating them as immediately as the odour of the rose. About this process of conception and execution, combining utsāhaśakti with mantraśakti, it is said in Abhilāṣitārthacintāmaṇi 1.3.158: cintayet pramāṇam, taddhyātm bhittau niveśayet. Conceive the attributes in meditation, and then introduce them in a construction.

Love and Devotion: Women as Uniting Principle

The Vedic ṛṣikās study Vedas, compose mantras, make chariots and perform yajñas. Women play a central role in Sanskrit traditions as mother goddesses, sisters, virgins or guardian deities (Figures 45-57) for bringing progeny, health and prosperity. She presides over birth and speech of living beings, foundation of temples and their thresholds, cardinal directions and metres, auspicious occasions like kalyāṇotsavas, as saptamatṛkās, adhiṣṭhāna matṛkās, devara devīs, caturbhaginīs, Girijā, Mīnākṣī, Dākṣāyanī, She plays an ambivalent role to punish as also to provide bounty. She dispenses śasya and oṣadhipātras, pots of herbs and medicines, as bhūdevī. As Cāmuṇḍā, she sports in lakes of blood. She has been the patron goddess for initiation in devadāsi cult and dacoity, for marginalized bāul singers, fishermen and boatmen. She protects the village as grāmadevatā, in her āmmān or maternal mutations. Mother goddesses are worshiped throughout rural India to sanctify rites of passage, and illustrate seasonal and work rhythms through vrata diagrams or bhūmiśobhā floor paintings, kohbar wall drawings, nāgamaṇḍalas and kathās. She undergoes metamorphosis in Buddhism as Ugra, Ekajatā, Mahācīna, Nīlasarasvatī, Tārā in Tibet and East Asia. Martial arts, hymns, spirit dances are dedicated to her. Lakṣmī adorns saughāgyapaṭṭa, the auspicious, luminous forehead of the temple door. In Madhubanī art in Bihar, the lotus, joined by a bamboo shaft, symbolizes union of Haragaurī. Śiva and Śakti coexist in the androgenous Ardhanārīśvara (Figure 37) form.

Women appear as Nayikās, Apsarās, Yakṣīs (Figures 35, 53, 54, 56), to adorn the temple body. They are shown applying vermilion and collyrium, rinsing hair, throwing ball, tying belt, extracting thorn. In rāgamālā paintings, the woman is shown in different stages of union or separation, in agony or ecstasy. In the poetic conceit of dohada or pregnancy longing, trees release their pent up flowering at the quick glance or touch of a lovely girl, while her nubile form expands in adolescence or passion. (Figure 57) In Kṛṣṇalīlā paintings, Kṛṣṇa is shown wrapped in fine silk cloth, like a dark lotus root, swathed in yellow pollen, while Rādhā is shown as a smouldering beauty with dark eyes. Fair Rādhā and dark Kṛṣṇa together look like lightning on storm cloud, sable night, streaked with clusters of light. (Figure 58) Gopīs seemingly become harlots, to leave their husbands, to meet Kṛṣṇa, who multiplies himself and dances with one and all in Lakṣmī temple, Orchhā in Central India. This tryst of the soul with

the unconditioned, at the call of the infinite, transcends time and necessity. It has been celebrated in some of the most delicate compositions, illustrating Jayadeva's Gītagovinda, or Keśavadāsa's Rasikapriyā.

The multiplicity of names and roles given to the women in the Sanskritic tradititon provides a corrective backdrop to their marginalisation, commoditization and harassment in modern society. As developing countries are being domesticated into a global knowledge society, women are being reduced to backroom functions for servicing it, at paltry wages, as primary workers in sweat shops. Their continuing role as defenders, collectors and propagators of food, fodder, greens, tubers, arts and bio cultural diversity needs to recognised in the light of their all encompassing role as personified principles of wisdom and compassion in the Sanskritic traditions. These traditions can help create a more gender inclusive approach to enlarge the space of women's rights. This will help correct the patriarchal, hegemonic language used by a technifying, occidental civilzation vis a vis the Orient. One recalls the language of insemination and supersession used by Hegel, who compared Indian art with the wan beauty of a woman after child birth. One also remembers Paul Hacker's suggestion about the logos seed being barren in Indian soil, which can bear fruit only when transplanted to soil, fertilized by Judeo Christian streams of thought. The idea of woman as the Magna Mater, as a pervasive principle of creation and procreation, can help exorcise the negative approach towards women as objects of entertainment and marketing strategies.

Cultural Landscapes: Convergence of Sacred and Profane

The sacred and profane, the physical and mental landscapes (Figure 59-61), the amphitheatre of the earth and the heaven converge in Sanskrit tradition through rites of exorcism, propitiation, sympathetic or apotropaic magic, benediction and regeneration, sacrifice and renewal. India is united by the myriad oral and written versions of the Mahābhārata and Rāmāyaṇa which are enacted, recited, painted and carved across languages, castes, creeds, cults and ethnic groups. The idea of anṛśaṅsya, non violence and tṛṣṇākṣayasukha, the bliss of desiressness, integrates the diverse differences of the tradition in its vernacular expressions. The laukika, gārhastya, kula and varṇāsrama dharmas distinguished by Rāmāyaṇa, pervade its regional versions in the entire country. Names of places, cultural heroes, men and women, water bodies, rivers and mountains are named after the epic nomenclatures. Epic landscapes are further narrativized in the complex orality of local dramas, dance and music. All human and natural resource strategies of the country, including sacred groves and water harvesting structures, are governed by terms of management, equity, efficiency and economy, which are culturally rooted in the Sanskritic tradition. The water harvesting structures are governed by principles like minimum interference, maximum impounding. There are mss. like Viśvavallabha in Ballav maṭh library, Nathadvārā, Jalabindu, Jalavāhana, Jaladīpikā, in city library, Amsterdam, which provide principles

for regulating direction, flow, volume of waters. Atharvaveda 12 invokes mother earth to yield water to those of pure conduct and to punish water polluters. Sacred groves house shrines and location specific approaches of preserving the gene pool of rare and vanishing plants. They are protected by taboos and prescriptions, sanctioned by ceremonials and rituals, derived from a blend of Sanskritic and local traditions.

The Himalayan range is seen in this perception of the sacred nature of earth, as an umbilical cord connecting the earth and the heaven (Figures 62-64). Mount Everest, Nandā devī are seen as mother goddesses. Demajong in Sikkim is seen as a land of sacred treasures, hidden by Padmasambhava, who carried the massage of Buddha across the Himalaya. Kārttikeya is reputed to have split open the Himalayan pass, krauñcadwara, the magnum foramen in the divine body, at Kailāśa. The mahāsiddhas, dhyānībuddhas, pañcarakṣā goddesses, arhats, jātakas, gandharvas, nāgas, the peregrinations of gods and goddesses and their exploits in Sanskrit lore, are associated with the Himalayas. Itinerant story tellers, śoubhikas, have carried narrative paṭṭas and scrolls, while lotsavās or intercultural translators like Kumārajīva, Atīśa Dīpaṅkara, Bodhidharma, Sāntarakṣita and Kamalaśīla have travelled across the Himalayas, explaining Sanskritic traditions of unity of humanity and compassion.

In Central India, the Sānci stūpa is surrounded by ruins of hundreds of stūpas. (Figures 65-66) The stūpas provide, in their voluted architraves, toraṇas, prototypes of pictorial scrolls, unfolded earlier in yakkha, caitya, stūpa, chuḍā, sāgara, Indra mahas, festivals of guardian deities, tumuli, hairlocks, sea etc. The entire landscape was permeated by the idea of Buddha. The city of Ujjayini witnessed the simultaneous creation of works on enjoyment and renunciation like Śṛṅgāraśatakā and Vairāgyaśataka, Caturbhāṇī texts like Padmaprābhṛtakam, Pādatāḍitakam. It is conceived as a sacred landscape, traversed by Śiprā. Sipra is seen as a companion of Mṛtyuñjaya Śiva and as Gaṅgā or ambumayī mūrtī of Śiva in the Mahākālakṣetra. The land of Mahākāla is pregnant with the idea of the therapeutic self release, inundation and cleansing of waters, of which bhasmārati or worship of Mahākāla, by lustration of ashes, is a symbol. The city is conceived as amṛtasya nābhi, equivalent to the maṇipura cakra in the piṇḍaśarīra, the human body and the solar meridian of the Brahmāṇda, the body of the universe. River Narmadā is hailed by Saṅkarācārya as Jīvajantutantubhukti- muktidāyakam, narmade, dharmade, śarmade, marmade, nirmade, niṣkarmade. The river is dotted with piligrimage sites, temples and houses of meditation, and prehistoric habitats which have witnessed spiritual excursions, efflorescence of civilizations and a ceaseless surge of creative activity. The hill at Oṁkāreśwar is compared with the Jyotirliṅga, Aum or Praṇavaliṅga, rimmed by jalahari, formed by the twin sacred rivers, Narmadā and Kāverī.

In Central India, in Tattvaprakāśa and Śṛṅgāraprakāśa, King Bhoja Paramāra explains his ideas on the need for aligning architectural knowledge and knowledge of śāstras, by incorporating abhimāna, self esteem, as the only rasa. He engages himself in a creative

pursuit for uniting sound and meaning and demonstrating the release of paśu from pāśas by union with Śiva as Pati. Bhoja tries to realize the idea of paśupāśavimokṣaṇa by constructing sacred precincts of the Bhojpur temple, surrounded by an embankment on an immense waterbody, created along Kaliāsot river in Betwā source region. Seen by some as a svargārohaṇa prāsāda or a commemorative shrine, Bhojpur temple is surrounded by a rocky terrain with hundreds of mason marks and preliminary drawings or hastalekhās. Adjacent to the temple is also the atiśayakṣetra with śaśvatacaityas, dedicated to Jaina Tīrthaṅkaras. The ideas of self negation and detachment, harmony and comprehension, brought about this organic linkage between the physical landscape and mindscape. The Jaina diagrammatic representations of Śrī siddhe, Bṛhad siddhe cakras, Nandiśvara on Jambudvīpa, sammet Śikhara, Samavasarana embody sacred landscape. Like many sacred cities of the country, Puri in Orissa is celebrated in several Purāṇas and Sthalapurāṇas, as Puruṣottamakṣetra. It is connected with the spiritual journey of the devotee to meet God in udvāsanam. The surrounding landscape is ideally traversed through 12 main yātrās. The king ruled as the vice regent of the lord and the Jagannatha triad has been acknowledged as their own in Buddhist, Jaina, Brāhmin and tribal Śabara persuasions. The influence of the Jagannātha cetanā cult has been pervasive, so much so that the 16th century Muslim poet Sālabega hailed the Lord as katiādhana, the dark darling. Texts like Śāradātilaka, Spandakārikā, Kramadīpikā, Gopālārcanavidhi provide a background to theory and practice that animate this cultural landscape. The sacred vibrations in the landscape are renewed from time to time by providing navakalevara, a new body, to the dārubrahma, the wooden image of God. The mādlāpañjis have preserved, in the local dialect, a history of this landscape and its custodians.

The so called tribal belt of Dakṣiṇakośala in the present states of Chhattisgarh, Jharkhand and Orissa is pervaded by stories of Naṅgābaigā, Barādev, Mahādeva, Aṅgādev, Liṅgodev, who are analogous forms of Śiva and Paśupati. Naṅgābaigā and Naṅgābaigin are akin to Mahādeva and Pārvatī. The folklore is closely connected with the legends of Lakulīśa and his four disciples, with Śiva as the primal hero of music, fertility and cultivation, presiding over ancestral and impregnation rites for the earth. The Somasiddhāntin or Pāśupata concepts comprise traditions of heterodoxy, dissidence and nature worship. These are closely connected with tribal cults of Sāmant, Kādā, Mahādevī sarnās or sacred Tutelary gods of crops, household hearths, pastoralism, hills and hunting preside over the sacred landscape. All local animals figure not only in forests, totemic designs in tribal houses and rituals, but also in Brahminical deities, temples and inscriptions of Deepadih, Tala. Folk and tribal vrata diagrams, nagamandalas represent sacred, impregnable precincts as apotropaic mental altose (Figures 68-71), Sirpur, Maheshpur. The pristine orality and prescriptive texts converge to create a cultural landscape in which there is no boundary and no sense of priority, superiority or anteriority in folk, tribal or classical arts or pantheon (Figure 67).

In South India, the Tamil land is divided into eco cultural provinces according to their geological situations, flora, fauna and deities since saṅgam days and earlier. The eco cultured demarcation of the landscape links with the traditional division in poetry, in akam and puram, love and war, secular and sacred. Thoniāppār, the lord of Siyāli, presides over Kumbhakoṇam, and provides an equivalent of Noah's Ark, to protect flora, fauna, surviving from a deluge, in the sacred, inviolable boat, Thom.

Co existence as Alternative to Co annihilation

The Sanskritic tradition offers, in this manner, a theory of restitutio integrum, to enable us to recover the shared life, vibration and purpose of discrete phenomena. This longing to commune with nature is not, as suggested by Hegel, an attempt to finitize the divine or divinize the finite, nor to force nature and humanity to assume each other's forms. Nor is this, as seen by Marx, a perverse, fetishistic exchange to drain humanity of its life and lend it to objects. Nor, for that matter, as Freud would have it, is this a dream image emerging from para normal, psychic states. This is part of a philosophy, carefully constructed after the manner of nature's operation, to help humanity to define itself, as not what it is actually, but what it is potentially, and to exchange its role of lord of beings for that of shepherd and sounding board of the Being. All organic and inorganic communities come together in Indian arts, in a process of eugenics, hygiene and proliferation in the universe, conceived as a family of nāmas and rūpas, names and forms, which are united in friendly commerce with gods. To quote Heidegger, who questioned the dissociation of nature and culture within the western tradition and looked at the eastern tradition for its renewal, "mortals dwell in the unified fourfold play of the earth and heaven, gods and mortals, to save and not master the earth or wear it out. They receive sky as sky and do not turn night into day, nor day into harassed unrest; they wait for the intimations of the coming of the divinity and do not mistake the signs of their absence. They initiate their own nature, being capable of death as death. Dwelling in this manner, Heidegger says, quoting Hölderlin, man dwells poetically (Martin Heidegger 1950-51, Poetry, Language and Thought, Harper and Row, New York, 227-229).

The Discourse

The first segment of the volume addresses this discourse by presenting the validity, continuity and sustainability of the Sanskrit tradition as an alternative to an unsustainable human approach to civilization. It explores Sanskrit as the basis of a universal language, a fulcrum of a multi cultural society and polity, acceptance of the life enhancing truths of diverse belief systems, for India as well as the world (Indra Nath Choudhary). Based on caring and sharing, mutual sustenance and regard, the inclusive, humanistic tradition of Sanskrit provides an antidote to the malice of greed and violence, besetting the contemporary world (Gaya Charan Tripathi). It provides an ecological conspectus for sustainable development, respectful of thresholds of

nature (Anand Burdhan). It is based on the dialogical tradition of Śāstrārtha variously designated as Vāda, Brahmodya, through which clash of tradition and modernity can be resolved, permitting the society to evolve and adopt itself to changing contexts. It provides a fine honed instrument for dispute resolution and reconciliation in a world riven by differences. It exemplifies Francis Bacon's statement, "out of clash of errors truth emerges" (Radhavallabh Tripathi). In terms of Nyāyaśāstra, it is rational, willing to subject knowledge to the test of falsifiability, eudemonistic rather than pessimistic, being directed to alleviation of misery caused by nescience (Ajay Mishra). The structural analysis of Pāṇini and the metaphysical, semantic analysis by Bhratṛhari are part of a continuous grammatical tradition, which opens the door to development of language universals for bridging word and meaning and for resolving dichotomies in human psyche (Dipti S. Tripathi). It provides an easily negotiable bridge to the use of multimedia tools, with enhanced retention levels, in its inclusive, interdisciplinary, inter generational, reiterative, transmission modes of teaching and learning (Pratapanand Jha). It questions the theocentric, monistic, anthropocentric, Abrahamic postulates of dichotomy of science and religion, man and universe, subject and object of knowledge, and absolutist teleology of linear progress. It provides a cyclic view of evolution, a theory of co evolutionary interdependence of nature and culture, mutual involvement of the human and divine, identity and difference, a normative order of duty for collective good rather than a formal order of individual legal rights (Kapil Kapoor).

The second segment of the volume explores the various ways in which the alternative theory and practice of the Sanskrit tradition have evolved in India.The tradition is both rational and intuitive, conservative and radically interpretative, with ramifications through a succession of ācāryas and textual recensions, and manifold dissemination of Nigamas from Āgamas. This convergence of centripetal and centrifugal elements of cognition and application continue till this day (Vijay Shankar Shukla). It has avoided fragmentation, objectification, instrumentalisation and commodification of knowledge by uniting śāstra and prayoga, arts and sciences (via contemplativa and via affirmativa) (Sudhir Lall). It provides an encompassing philosophy of language in which time and motion, past, future and present are related both integrally and differentially. Together, they conceal and reveal the same principle in diverse manifestations. The Kāla and Śabdatattva provide an approach for acknowledging the diverse differences in the same person or the cyclic changes in its manifestations (Ganesh Prasad Panda). It celebrates Yajña as a uniquely constructive way of living in the world by sacrificing destructive passions and obsessions with senses and sense objects, attachment to fruits of action and ignorance about the true end of life (Narayan Dutt Sharma). It enshrines the concept of Tīrthas for fording the sacred and profane by sanctifying cities, mountains and rivers as Kṣetras or holy abodes of the supreme principle in its diverse manifestations. It provides a corrective to the attitude responsible for pollution and desecration of environment today (Sushma Jatoo). Continuity of identity and ancestral memory is maintained through records preserved in several tīrthas all

over India including Mithila (Kumar Sanjay Jha). A number of such Tīrthas in Kashmir are listed in the Nīlamata Purāṇa and Bhṛṅgīśa saṁhitā. Valuable literary, mystic, spiritual and historical traditions preserved in Vedic, Pāñcarātra saṁhitās, Śaiva and Śākta texts, versions of Rājataraṅgiṇī, Mokṣopāya/Yogavāsiṣṭha, Buddhist Vibhāsas, Śilpaśāstras await regeneration. They are symptomatic of the many streams of learning and research in the Sanskrit tradition, which have dried up and need to be revitalized for re animating cultural and mental landscapes, which transcend political or administrative boundaries (Advaitavadini Kaul). The tradition is also unique in glorifying the human body as the Madhyamaṇḍala, Mukhyacakra, the Liṅga, the main seat, sign and prototype of the supreme being, which can be adorned by Mudrā for inciting Bimba Pratibimba bhāva and Pratibimbodaya, i.e., for inciting the sense of identity between the body and the universe. Mudrā is articulated through hastas, sthānakas, piṇḍibandhas codified in the Nāṭyaśāstra and analogous traditions in a semiology and ontology of gestures. (Figures 72-79) It evokes the joy of faith and communion through integration of the fragmented self in a process of blissful self fulfillment. The Cinmaya, symbolic nature of Mudrā is fundamental to Āgamic, Tāntric rituals and iconology (Kamalesh Dutt Tripathi). The comprehensive nature of Rājadharma or kingly obligation based on the respect for trivarga, commitment to the maintenance of maryādā or discipline, protection and welfare of the people has been discussed in detail in the Śānti, Sabhā and Vanaparvans of the Mahābhārata. This obligation limits royal sovereignty, as the symbol of state authority, encompassing all walks of life (Figures 80-83) (Sujatha Reddy). An ancient precursor of the nexus between the king, state and the people is provided in the Indradhavjamaha or festival of the banner of Indra described in Vedic Saṁhitās and sutras, Brāhmaṇas, Mahābhārata, Nāṭyaśāstra and Purāṇas, Buddhist texts and dramas in different religious traditions. Worshipped in the form of a bamboo pole or a Jarjara, the staff of Indra represents the victory of the Suras over Asuras, good over evil, essential to royal obligation and sovereignty (Figures 85-86) (R. Sathyanarayana).

The third segment of the volume charts the diaspora of the alternative, syncretistic approaches developed by the Sanskrit tradition from India to South, Southeast, East and Central Asia. this diaspora has been steered by Brahmin Gurus, Asoka's emissaries, Buddhist and Jaina monks. It has been articulated in propagation of Dharma as per Paurāṇi prakṛti, syncretism of orthodox and heterodox cults, epic devotionalism, blend of theory and practice, achieved in local variant of Āgamas and Nigamas, and in deification of ancestors in memorial shrines The Bangkok manuscript used by the Rājaguru of Thailand during the Swing festival, the Jaina Pratiṣṭhātilaka used for consecrating the South Indian temple, it through a succession of teachers, the Buddhacarita, amplified by Āgamic and Puranic acknowledgement of Buddha as an avatāra of Viṣṇu, have provided several planks for active cross fertilization of the Indian and South Asian traditions (R Nagaswamy). In the Perso Islamic and Turko Mongol world of Central Asia, Indian learning, transmitted in Sanskrit, became part of the Ilm, the acquisition of

which was laid down in the Quranic injunction. The tradition was transmitted through translations done by great scholars like Al-Biruni. Indian medical sciences, political and moral catechisms, astronomy and mathematics shaped Central Asian thought in a manner which remains to be properly acknowledged (Mansura Haidar). The silk route became an artery for a flow of commerce and for Sanskrit traditions through Chinese, Tibetan, Uigur, Turkic, Sogdian, Khotanese, Tokharian and Kuchean translations. Great monastic libraries buried under sand have yielded Sanskrit texts and translations done by Lotsavās or inter cultural translators like Xuan Zang, Itsing, Pao Chang, Kumārajīva, Bodhidharma. The northern Brāhmī gave rise to the Siddhamatṛkā script in Central Asia. The southern Brāhmī was transmitted through Pallava Grantha script to South East Asia. Sanskritic lore became part of the code of conduct of sage kings of Central and East Asia. Sanskrit traditions shaped rituals for royal consecration, theory of state and administration, cultural geography, educational and social organization of Asia with appropriate ethnic inputs (Shashibala). The Khmer Sdok Kak Thom inscription in Cambodia illustrates the way the ritual of Śivaliṅga Mahābhiṣeka was transmitted from India to South East Asia and used by Devarāja cult for anointment of Śiva and king, and for legitimation of royal authority (Bachchan Kumar). A vast terrain of relationships which remains to be explored (Dominic Goodall, Sachchidanand Sahai, Amarjiva Locan).

An Exhibition of Ideas

The exhibition offers a display of the Vedic theory and practice of sacrifice through ritual objects. The Vedic altar, the human body, the temple, the cakra, maṇḍala, sacred landscapes are theatres for the symbolic reenactment of the primordial drama of interaction of fire and water, food and feeder, birth and death, masculine and feminine, nature and culture, emanation and resolution. They embody the idea of a coincidentum oppositorum, the polymorphous monotheism of a singular, universal essence, the convergence of gati, motion, centrifugal, pravṛtta initially, nivṛtta, centripetal, finally. They are sites for the sacrifice of the little self of the puppet to the great self of the proffeteer the Apthoryāma Somayāga, Mahāmastakābhiṣekam of Bāhubali, the Mahākumbha, the journey of Gaṅgā from Mukhbā to Gaṅgotrī are dedicated to the ceremonies of sacrifice, consecration and water cosmology. The Sanskritic tradition which animates the idea of the exhibition is a continuing project of lending efficacy to the pristine natural operations for ensuring their effective future recurrence, as against the project to violate, degrade and exploit nature.

To step back to step forward

Sanskrit studies the world over have enormously enriched indology through comparative philology, through translations, interpretations, concordances, surveys, investigations of authorship, textual ramifications and etymology. Study of the Sanskritic traditions from within has to, however, go on simultaneously for it to grow and contribute

to global thought. There is a need, in terms of Rājaśekhara's Kāvyamīmāṁsā, to unite bhāvayitrī and kārayitrī pratibhās, and reread knowledge and ecology wisdom traditions, preserved in these traditions, for contemporary adaptation and application. It is inappropriate that a tradition which bred all streams of thought and replenished all branches of learning and applications through āgamas and nigamas, should now dry up in a desert of speculative interpretation and laborious reconstruction, without any practical objective of equilibrating, correcting and bringing the traditions forward for acknowledging and questioning premises in modern disciplines. The pāṭhas, prātiśākhyas, the paraphernalia of textual criticism have often been harnessed in search of an authentic core, in what are regarded as palimpsestual Sanskrit textual traditions. This ignores the layers of history which have accumulated through time and reflect historical changes in the understanding of the tradition. It also excludes the vast orality based on Sanskritic traditions but available today only in local scripts and unscripted oral narratives. It is necessary to enrich the plurality that takes off from the essential core of the traditions, moving beyond logocentrism, and correcting the amnesia and aphasia, loss of memory and speech, which have overtaken the oral and local variations of the Sanskritic tradition. It is necessary to remember that the sahṛdaya and sāmājika temperament is not confined to classicising discourses. The sthalipulakanyāya of judging by a few specimens is not the approach to be adopted with regard to the Sanskritic traditions, which must be retrieved and renewed from nontextual as well as local, 'subaltern' sources, which may be as ancient or older than the classical core. The taphonomic logic suggests that absence of evidence is not evidence of vital elements in tradition. These elements can be retrieved, regenerated and retold for future by correcting the research bias.

It is time that we work together the world over is to recover the life enhancing elements of the Sanskritic tradition, by going through and beyond the dṛṣṭa, śruta, kṛta and prokta paths for their comprehension. We have to acknowledge and transcend the obsession with genealogy of codices, the pursuit of hyper archetypal copies or the bio phylogenetic, digital, philological analysis of texts, on an interactive global platform. We have to step back, to recover the luminous understanding in this tradition, about the interdependence of all beings. We can then step forward, from paranoia to metanoia, from intransigent, belligerent, tribe conscious solitarism to a species conscious world, with multiple cores and peripheries. Open minded, multivocal, polyphonic at a conscious, critical level, the Sanskritic traditions constitute a single serial structure with defined boundaries on an inspirational and intuitive level. We may act like bees, to collect juices from diverse trees, to assemble them in unity (Uddālaka Āruṇi dialogue, Chāndogya Upaniṣad 6.1 ff). Tasyai tapo damaḥ karmeti pratiṣṭhā vedāh sarvāṅgāni satyamāyatanam. Penance discipline, work, knowledge, truth are the essence of such a project for understanding. We have to move out of an immersive engagement with the manipulation of allegory, trope, metaphor or heterotopic inflation of contentious discourse, to recover the unity of mythos and logos, conceptual and perceptual,

representational and nonrepresentational action and contemplation, implicit in the language of the tradition (Brahma dṛṅha, kṣatram dṛnha, Yajurveda 6.3). It will help us move out of an exclusively cognitive world view in which the human being inhabits a universe, empty of personality and considers himself/herself competent to construct himself/herself and the society by deliberate design. It will unite us in vibhūtiyoga, to bind humanity in friendship (Ṛgveda 10.71.1.2), and promote happiness, health, wide room for all in this beloved world, here and now (Atharvaveda 30.17, Ṛgveda 9.84.1).

The Sanskritic tradition should be read in the unfolding backdrop of non linear mathematics, fluid mechanics, high energy physics, isomorphism of verbal and genetic codes. It should be renewed in the light of the growing perception of the world as a web of relationships, in which the Newtonian theory of simple location and individuality of bits of matter, independent of external relation, is giving way to the concept of what physical entities throughout the universe mean for those regions (Alfred North Whitehead 1960, Adventures of Ideas, New York, Mentor). It should be celebrated and read forward into the future in the light of the belated realization in science, that hidden worlds connect to the things that hide them, tide pools connect with unfathomable seas, which connect with our chromosomes (Roger Rosenblalt, Time Magazine, May 2000). Theory has come to the fore when it has become necessary to ask of this Sanskritic tradition what it said, because on has forgotten what it did. Theory has to reinvent itself to road the sophia perennis, the universal dialect of this tradition. It has to attempt a homoisis to release the intuitive understanding of reality in this tradition from repetitive formulae and from the grip of sacerdotal semioticians, divining authorial intention, on behalf of a lay congregation, in a temple of entelechy. It has to read the tradition to recover its meaning, salvage it as a constitutive and corrective element in contemporary civilisation.

A Self Renewal

This volume of essays being published and the exhibition, installed on the occasion of the 15th World Sanskrit conference, are provide designed to an alternative discourse of mutuality of beings and Being as against that of withdrawal of one from the other (see J.L. Mehta, 1976, India and the West: 361-81). Heidegger, who questioned the exclusivism and positivism in western thought, speaks of us as tenants of a time of need, which lies under a double lack and a double not. The no more of the gods that have fled and not yet of the God that is coming. He adds that if Europe is to fulfill or heal itself, it has to open itself up to other great beginnings. It should become a land of sunset, to prepare for a new dawn. We should begin the beginning once again, more radically, with all the strangeness, darkness and insecurity that attend a true beginning (J. L. Mehta, Martin Heidegger, the Way and the Vision 1976 208-9, 318-19; Heidegger, Being and Time). The Sanskritic tradition provides a mighty and uncanny beginning, which remains to be relived, thought and retold in new contexts today.

This volume and the exhibition may, therefore, be seen as beacons to bring people to the task of fulfilling the unfulfilled Sanskritic mission for promoting civilizational harmony. They may be seen as modest attempts to renew the Vedic call to all children of immortal essence (śṛṇvantu viśve amṛtasya putrāḥ/ ā ye dhāmāni divyāni tasthuḥ. Ṛgveda 10.13.1); to end lawlessness (kṛṇvanto viśvam āryam, apaghnanto arāvṇaḥ. Ṛgveda 9.63.5); to cleave the mountains, burst the clouds (symbolized by Vṛtra, Paṇi, Bala); and, to release the waters of creative forces. In a hermeneutic, circular movement from the past to the whole, from present to the past, from one tradition to another, the Sanskritic tradition will be completed rather than depleted. It will be based on cross cultural, trans disciplinary dialogue, based on understanding and realization rather than mere argument and ratiocination. With a mutual fecundation of horizons, 'the same line will no longer be the same. What is to come will not be a future present. And, yesterday will not be a past present (Jacques Derrida, 1978, Writing and Difference. Trans. from French. University of Chicago Press: 1978:26, 28, 292-3, 296,300). We reiterate the Vedic project, which accepts change and experiments for harnessing themis to dike, the social to the natural order (navyam jāyatām ṛtam, let the new truth grow. Ṛgveda 1.105.15.). The announcement sā saṁskṛti prathamā Viśvavārā is a call to go back to the beginnings of the Sanskritic tradition, for unlocking it as the source of untold blessings and bounty.

Kalyan Kumar Chakravarty



Figure 2: When a person attains 60 years of his age, he has lived a full life and a saṁskāra is performed in which he is given special ritual bath by all his relatives and children with sanctified water. He and his wife are simultaneously adored.
Cr. R. Nagaswamy



Figure 3: When a person reaches 80 years the śatābhisheka is performed as symbol full ness of life. In all rituals, the wife is always present
Cr. R. Nagaswamy

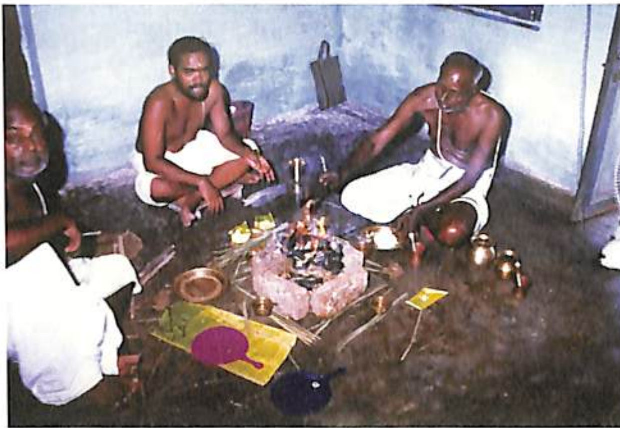


Figure 4: Ancestral worship consists of invoking the dead parents and their wives are invoked in sacrificial fire and offering made known as Śraddhā. The pitṛ, his father Pitāmaha, and his father Prapitāmaha are worshipped in fire.
Cr. R. Nagaswamy



Figure 5:
Buddha seated in dhyāna pose under the bodhi tree, bronze, Nāgappaṭṭinam, chola, 10th cent, a perfect example of a yogi.
Cr. R. Nagaswamy



Figure 6:
Jaina-Kalpasūtra
1439 A.D Language: Prakrit; Script: Devanagari,
Paper Coll.: National Museum, New Dlhi



Figure 7: Buddha from Nāgappaṭṭinam, bronze, 9th cent. Cr. R. Nagaswamy



Figure 8: The magnificent bronzes like the one illustrated are the outcome of several centuries of hereditary craftsman. Cr. R. Nagaswamy



Figure 9: Ceiling Medallion in shrine antechamber Ajanta cave 2. IGNCA Visual Collection



Figure 10: East corner of Maṇḍapa
Vimala-Vasahi temple
Central Dome view from South Mount Abu, Rajasthan
IGNCA Visual Collection

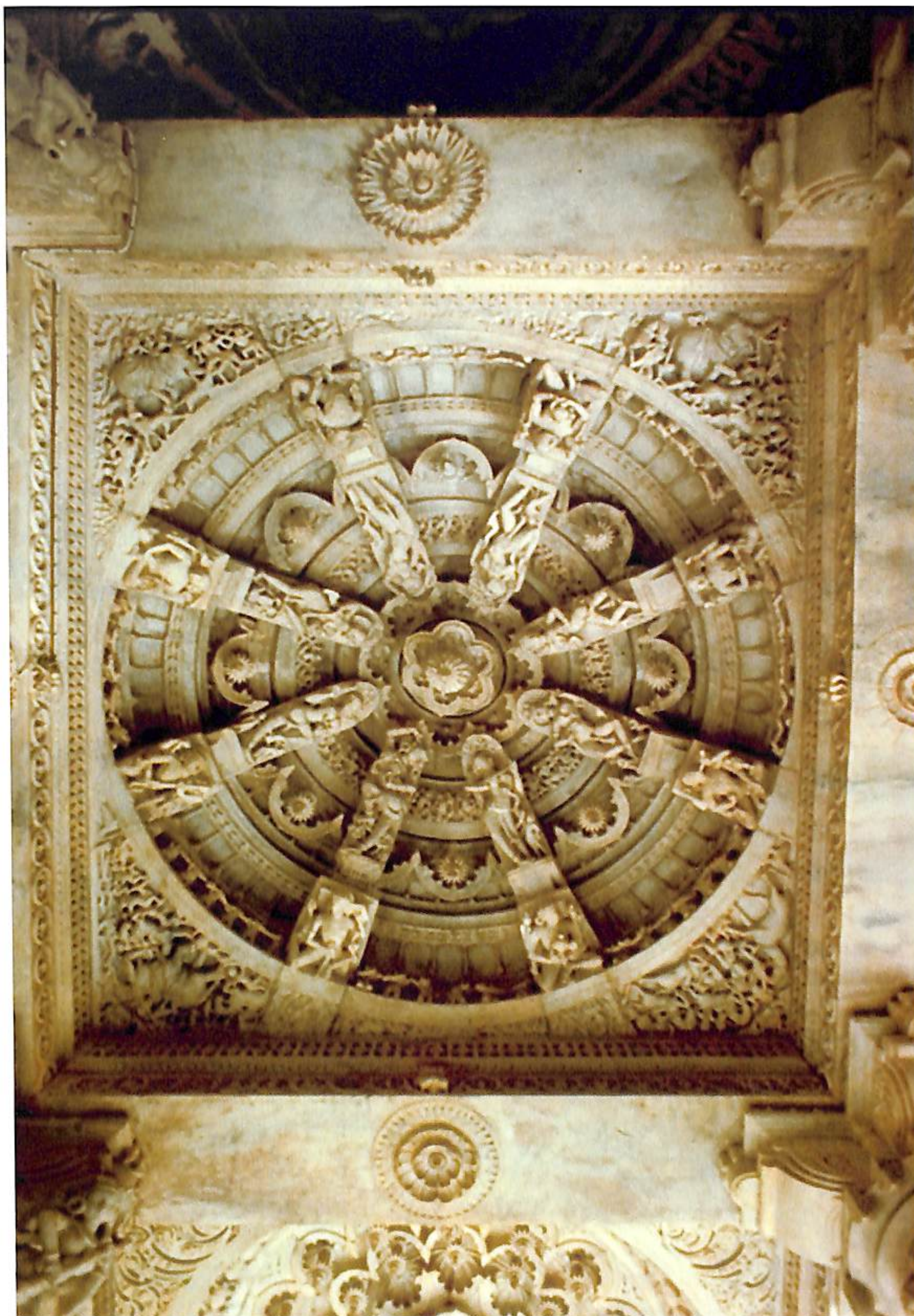


Figure 11: Vaulted ceiling, Vimala-Vasahi Temple
Mount Abu, Rajasthan
IGNCA Visual Collection



Figure 11: The Cosmic diagram in Jaina temple of Sravana belgolā representing the mystic diagram with its appropriate colours. In the centre are the Pañca Parameṣhthis and the corners the dik-devatas.
Cr. R. Nagaswamy



Figure 12: The temple rises on a mystic diagram called "Vāstu-pada vinyāsa" in which the sub-squares represent different powers. The Invocation of the Vastu squares in Tanjore temple during consecrations rites.
Cr. R. Nagaswamy



Figure 13: Vedic altars in different forms. The temple and its deities are related to these shape of the altars
Cr. R. Nagaswamy



Figure 14: Parinirvaṇa Festival at Kuśinagara
Stupa 1: North Torana West Pillar: east face:
top panel 1st Century B.C.- 1st Century A.D
Cr. IGNCA Visual Collection



Figure 15: The Great Bāhubali at Śravana belagolā, 9th cent, during the Maha-mastakābhisheka.
Cr. R. Nagaswamy

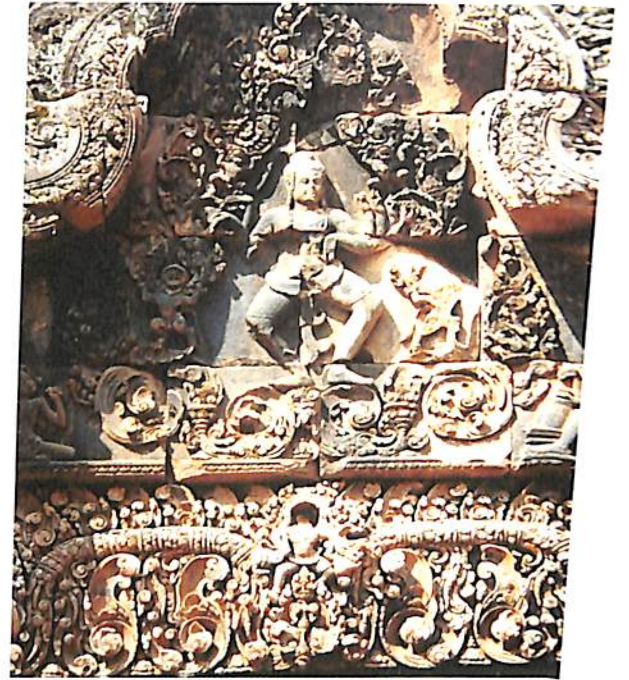


Figure 16: Śiva Tāṇḍava portraying dancing the Carura Tāṇḍava in the Akāsa. Śiva is figured as if leaping from the vast space in his Sandhyā tāṇḍava.
Cr. R. Nagaswamy



Figure 17: The five musical instruments called Pañca vādya played during morning Śrī bali festival
Cr. R. Nagaswamy



Figure 18: The Pañca vādya represent the five basic elements earth, water, air, fire and space is always a part of temple ritual. Kerala
Cr. R. Nagaswamy



Figure 19: Astāsahasrikā Prajñāpāramitā
12th Century A.D. Language: Sanskrit; Script: Newari (Ranjana)
Palm Leaf Coll.: National Museum, New Delhi



Figure 20: Jaina Kalpasūtra
Coll.: National Museum, New Delhi

Figure 21: Kumārasambhavam
1675 A.D. Language: Sanskrit, Script: Devnagari,
Paper, Coll.: National Museum, New Delhi



Figure 22: Bhāgavata Mahāpurāṇa
(Scroll; Ca. 18th century A.D.) Language: Sanskrit, Script: Devanagari
Paper (Cloth) Coll.: National Museum, New Delhi



Figure 23: Puruṣottama-Māhātmyam
Coll.: Rashtriya Sanskrit Sansthan
Allahabad Campus

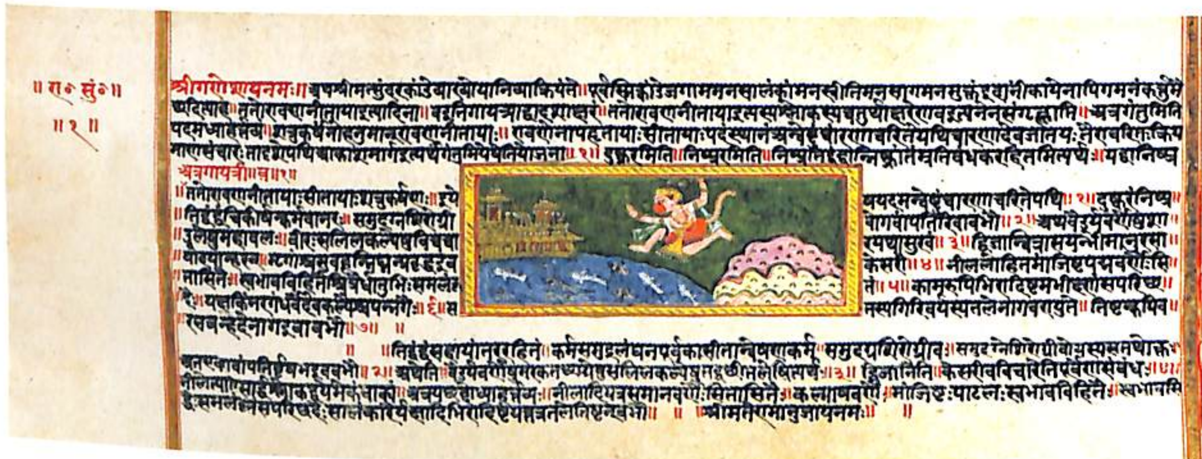


Figure 24: Bālmīki-rāmāyaṇam
Coll.: Rashtriya Sanskrit Sansthan
Allahabad Campus

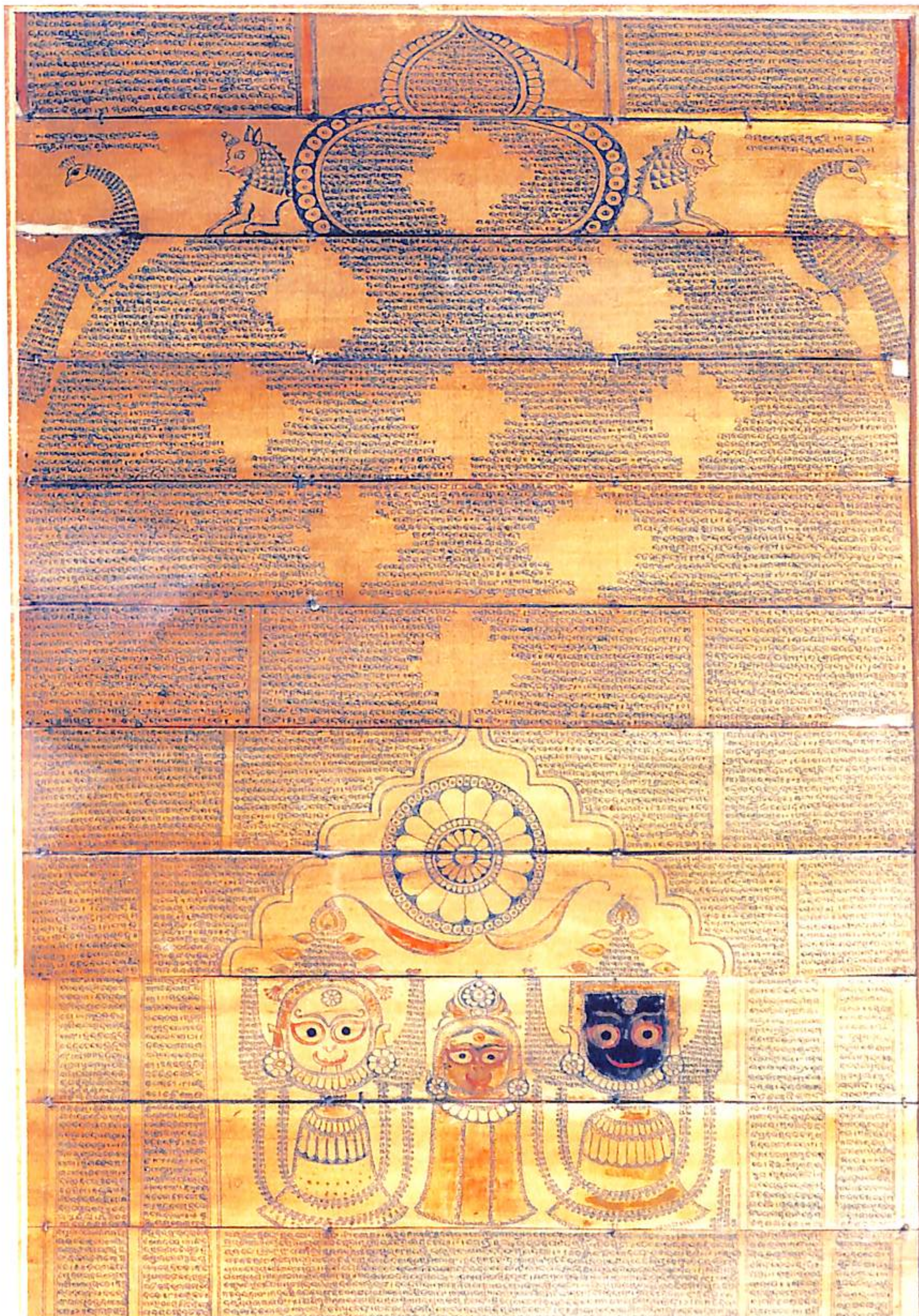


Figure 25: Gītagovindam, 19th Century A.D.
Language: Sanskrit; Script - Oriya
Palm Leaf Coll.: National Museum: Delhi



Figure 26: Daśāvatara
Coll.: Vrindavan Research Institute

Figure 27: The Great temple Kandariya Mahadeva temple at Khajuraho with its towers soaring high simulating the Meru as if measuring rod of the Universe – Sthitah Prithvyā iva māna daṇḍah
Cr. R. Nagaswamy



Figure 28: Pārśvanathā Temple, Khajuraho, Madhya Pradesh
Cr. IGNCA Visual Collection



Figure 29: Chitragupta Temple, Khajuraho, Madhya Pradesh
Cr. IGNCA Visual Collection



Figure 30: West Gopuram, Mīnakṣi - Sundareśvara Temple
Ca. 12th Century A.D Madurai, Tamil Nadu
Cr. IGNCA Visual Collection



Figure 31: Vaulted ceiling
Vimala-Vasahi Temple Mount Abu, Rajasthan
Cr. IGNCA Visual Collection



Figure 32: Shore temple, view from North
Ca. 7th Ventury A.D Mamallapuram, Tamilnadu
IGNCA Visual Collection



Figure 33: Meru is the greatest form that has influenced the temple structures in India and also South East Asian countries. The monumental temple of Angkor Vat temple Cambodia with its central tower surrounded by four towers, built by Suryavarman in the early 12th cent.
Cr. R. Nagaswamy



Figure 34: The Angkor Thom temple of Bayon built by Jayavarman VII in the last quarter of the 12th centwith its towers surrounding the main tower with mammoth faces on all their faces looking into all directions. looks a really great mountain.
Cr. R. Nagaswamy



Figure 35: Yakṣiṇi Candra, Bharhut, Madhya Pradesh
Ca. 100- 80 B.C
Coll.:Indian Museum, Calcutta
Cr. IGNCA Visual Collection



Figure 36: Gandharvas and animals in Forest
Ca. 7th Century A.D Mamallapuram, Tamilnadu
Cr. R. Nagaswamy



Figure 37: Ardhanārisvara, Chola, Gangaikonda Chola puram, 11th cent, in the temple. These forms combine two opposite powers that arise from the inseparable powers of Agni, mentioned in the Vedas as Agna Vishnu, in which Agni and Rudra are held identical.
Cr. R. Nagaswamy



Figure 38: Harihara , Madhya Pradesh, 19th cent, Bharat Kala Bhavan, Varanasi.
Cr. R. Nagaswamy



Figure 39: Śiva sūrya, a combination of two powers, Madhya Pradesh, 10th cent.
Now in the State Museum, Bhopal.
Cr. R. Nagaswamy



Figure 40: Varāha lifting Goddess Earth from the primordial waters, Udayagiri, Gupta period, 5th cent rock cut image
Cr. R. Nagaswamy

Figure 42: Trimukha Bhairava, Gyaraspur, Madhya Pradesh, 10th cent, now in the State Museum, Bhopal
Cr. R. Nagaswamy

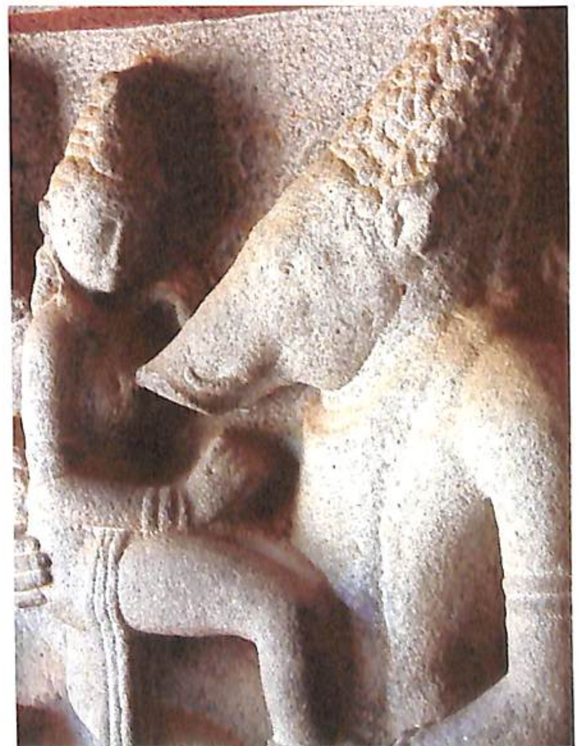


Figure 43: The Vedas says that he Prājāpati as Varāha, entered the waters and by his breath dried up the waters making the earth to rise up. The Varāha with Prithvī from Mamallapuram, .c.700 CE.
Cr. R. Nagaswamy



Figure 45: The Divine power is always visualized as feminine and the most powerful of the same is Kali. Here she appears a "Munda-kanni" with only her head appearing as her representation
Cr. R. Nagaswamy



Figure 46: Devi as Māhesvarī, bronze, now. in the Sarabai Foundation, Ahamedabad, 9th cent
Cr. R. Nagaswamy



Figure 47: Yoginī under worship at Tanjore
Cr. R. Nagaswamy



Figure 48: Sarasvatī in stone in the big temple at Gangai koṇḍa cholapuram, Chola, 11th cent.
Cr. R. Nagaswamy



Figure 49: A rishi patni when she remained stunned by the beauty of Śiva, bronze chola, Now in the Sarabai foundation, Ahmedabad, 11th cent.
Cr. R. Nagaswamy



Figure 50: A bronze image of the Dancer Pārvāi, The consort of Sundara murti nayanar, From Thiruvarur,chola 11th cent.
Cr. R. Nagaswamy



Figure 51: Bronze image of Pārvatī, of the Chola period that shows her as a young daughter of Himavan in her marriage pose with Siva. 10th cent
Cr. R. Nagaswamy

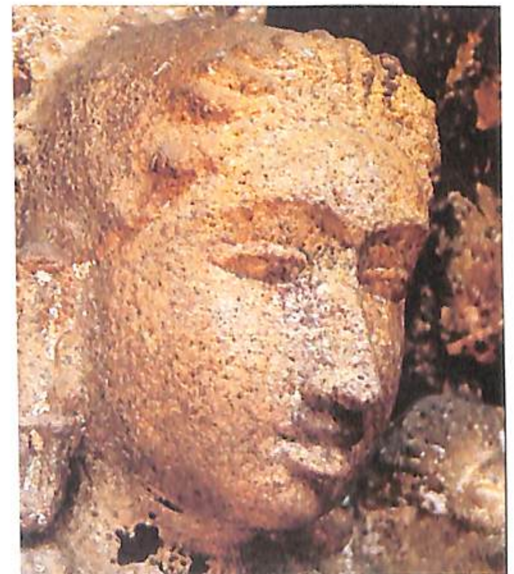


Figure 52: Chola Apsarā portrayed in a 9th cent Chola temple at Kumbhakonam, Tamilnadu
Cr. R. Nagaswamy



Figure 53: An Apsarā in a modern Buddhist temple at Penang, Malaysia
Cr. R. Nagaswamy

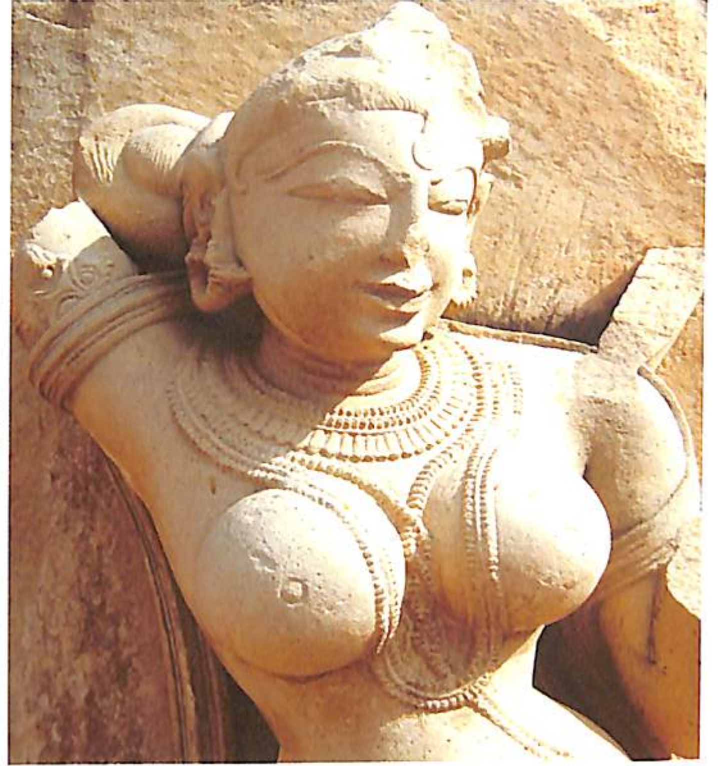


Figure 54: Apsaras are mentioned as beautiful protectors of Vedic Yajñas and divine dancers. This lovely Apsara is from Madhya Pradesh, now in the State Museum, Bhopal.
Cr. R. Nagaswamy



Figure 55: A divine dancer, portrayed in fresco at the Great temple of Tanjore, Chola , 11th cent
Cr. R. Nagaswamy



Figure 56: A Cambodian figure of Apsarā in Bayon temple at Angkor Thom 12th cent
Cr. R. Nagaswamy

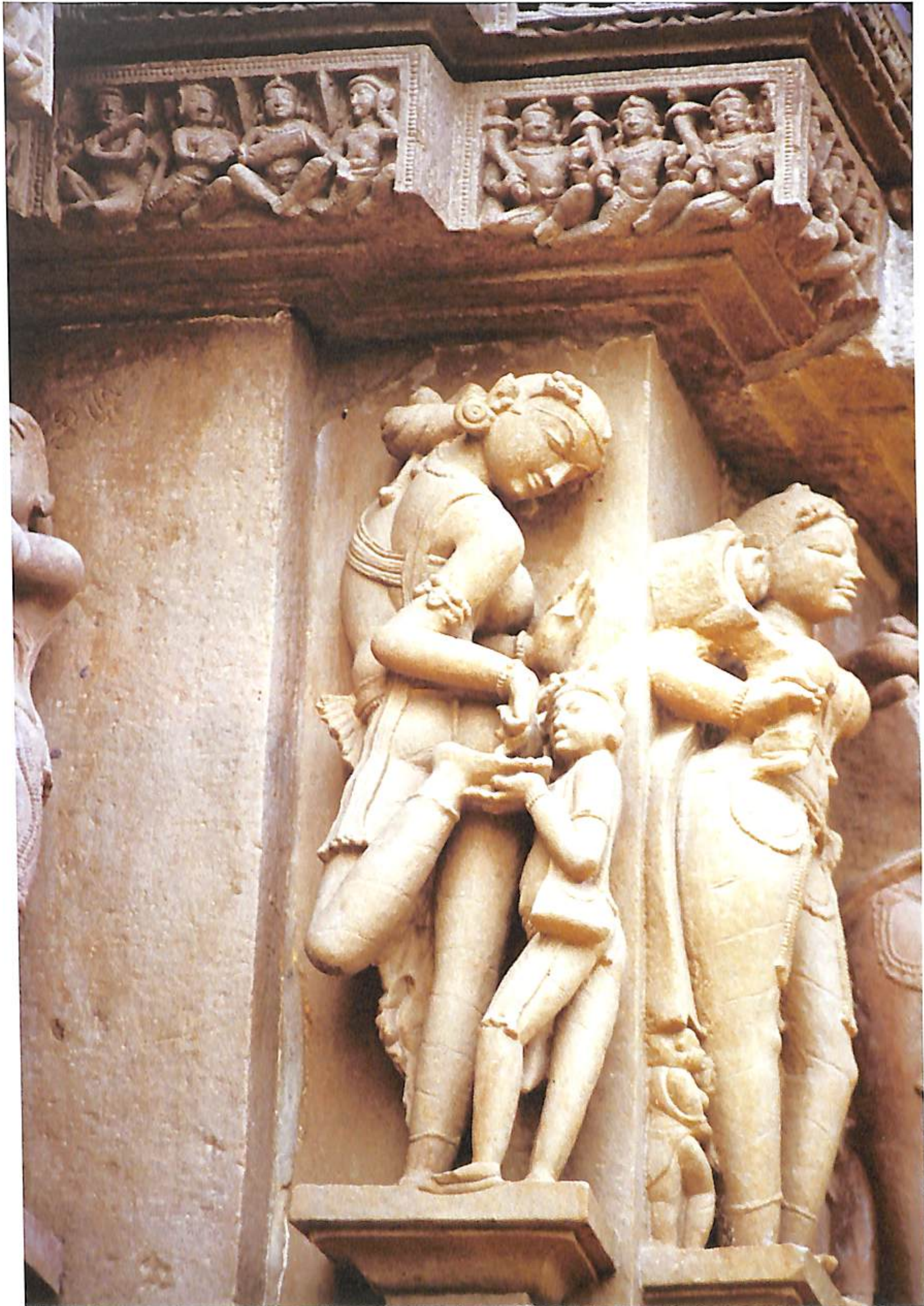


Figure 57: Lakṣmaṇa Temple
Khajuraho, Madhya Pradesh
Cr. IGNCA Visual Collection

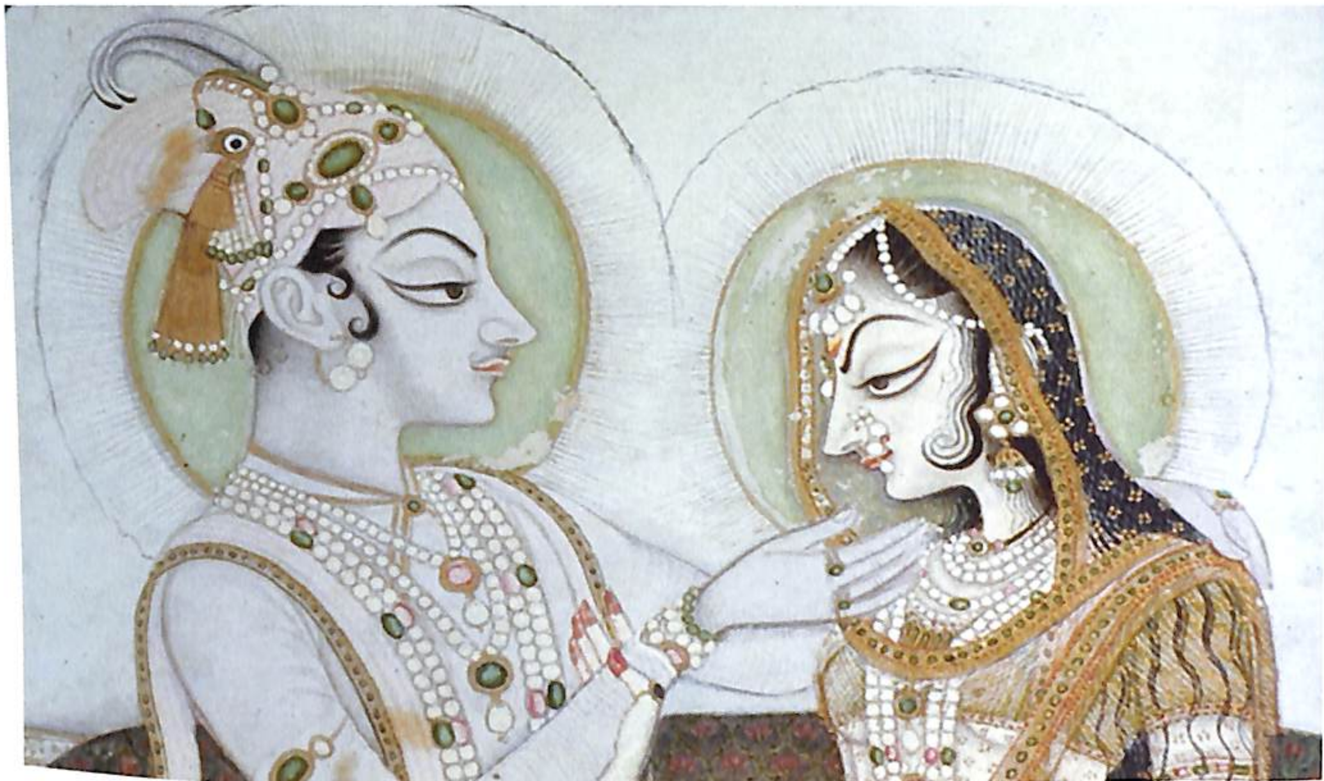


Figure 58: Kṛṣna and Rādhā
Ca. 1785 Kishangarh, Rajasthan
Cr. IGNCA Visual Collection

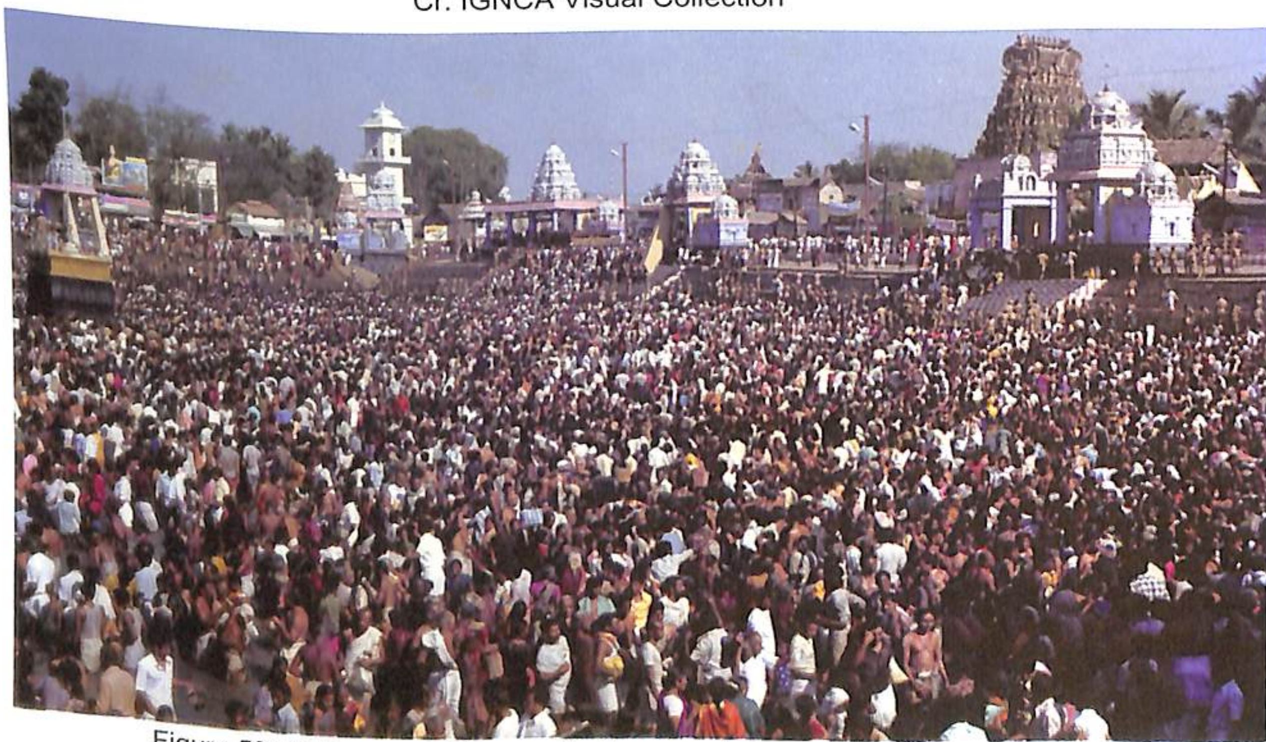


Figure 59: All the sacred rivers of India are said to manifest in this tank at Kumbhakonam, in Tamilnadu once in 12 years, considered a cosmic cycle.
Cr. R. Nagaswamy



Figure 60: Lakhs of people wait for the whole night, to see Krishna entering the water at dawn, in the city of Madurai.
Cr. R. Nagaswamy



Figure 61: Haridvāra, Uttarākhaṇḍa
Cr. IGNCA Visual Collection



Figure 62: Gaumukh, Uttarākhaṇḍa
Cr. IGNCA Visual collection

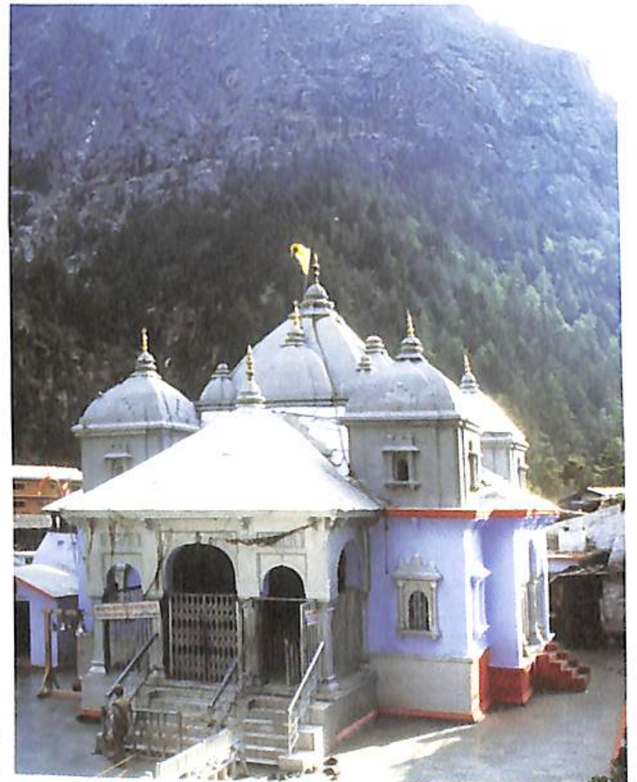


Figure 63:
Gangotrī, Uttarākhaṇḍa
Cr. IGNCA Visual Collection

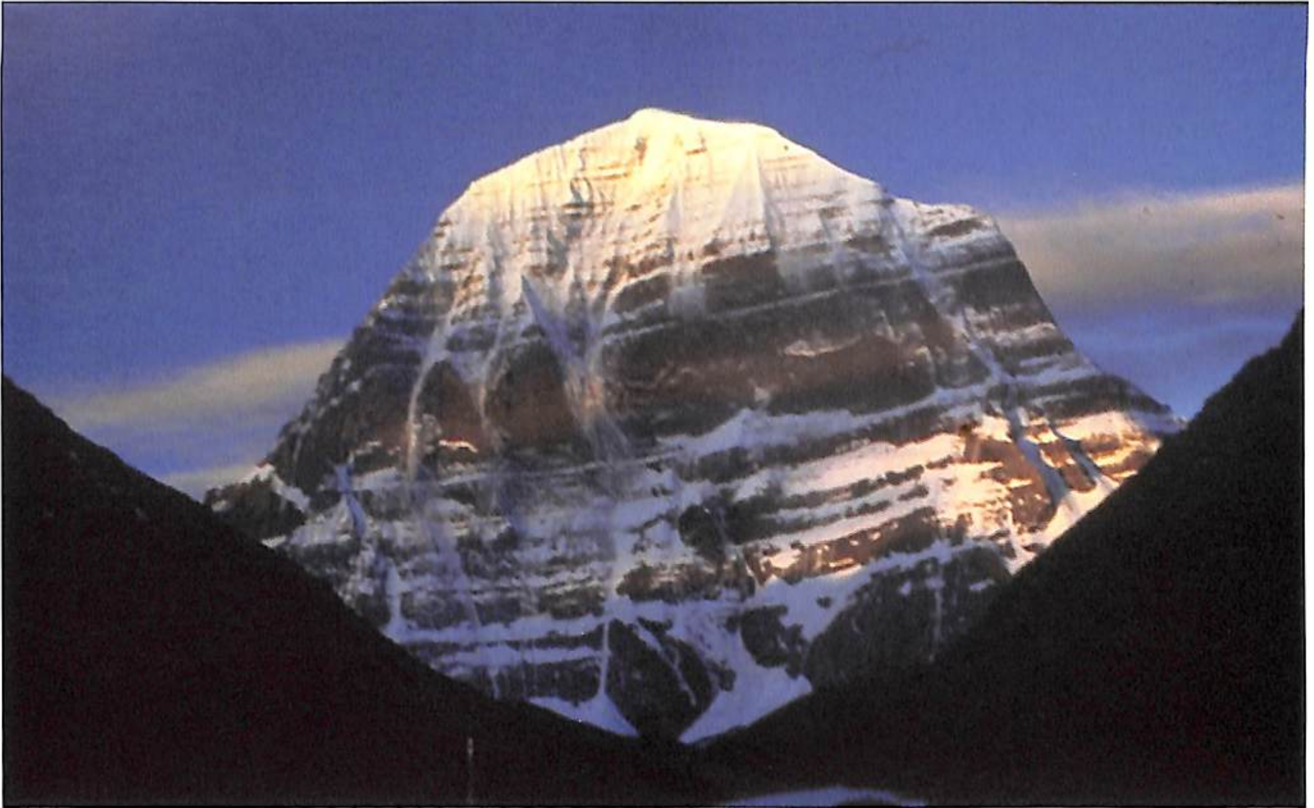


Figure 64: Mount Kailas, Himalayan Scenery Collection
Cr. IGNCA Visual Collection



Figure 65: Worship of Stupa, Sanchi, Bhopal
Cr. IGNCA Visual Collection



Figure 66: Interior of a Chaitya Hall
Ca. 120 A.D Karla, Maharashtra
Cr. IGNCA Visual Collection



Figure 67: A hero stone raised for the hero who lost his life in a battle, Nulamba ,Tamil nadu, 9th cent.
Cr. R. Nagaswamy



Figure 68: The forest itself serves with its trees and creepers, as this temple of Ayyanarnear Pondicherry, South India.
Cr. R. Nagaswamy



Figure 69: Worship of snakes as mystic hidden powers often worshipped in Anthills found near village temples. No structure is required in such abodes of god. Snake worship is mentioned in the Vedas as sarpas and offered pūjā.
Cr. R. Nagaswamy



Figure 70: A hero who lost his life defending his village buffalos were deified with his dog that chased the robbers and stood by his master with their names inscribed. A 7th cent Hero stone of the age of the Pallava period 575. CE.
Cr. R. Nagaswamy



Figure 71: A 10th cent hero stone erected in the form of a Megalithic dolmen with the name of the hero and the battle field are written in a beautiful poetic form. These stones were also called temples.
Cr. R. Nagaswamy



Figure 72: Superb faces with full of Bhāvas created by artists while casting and carving in bronze and stone. Śiva as Vṛṣa vāhana, bronze 1011 CE, Chola period, Tamil Nadu
Cr. R. Nagaswamy

Figure 73: Dvārapāla Mahākāla, in the Great temple Tanjore, Built by Rājarāja Cola I, 1010 CE
Cr. R. Nagaswamy



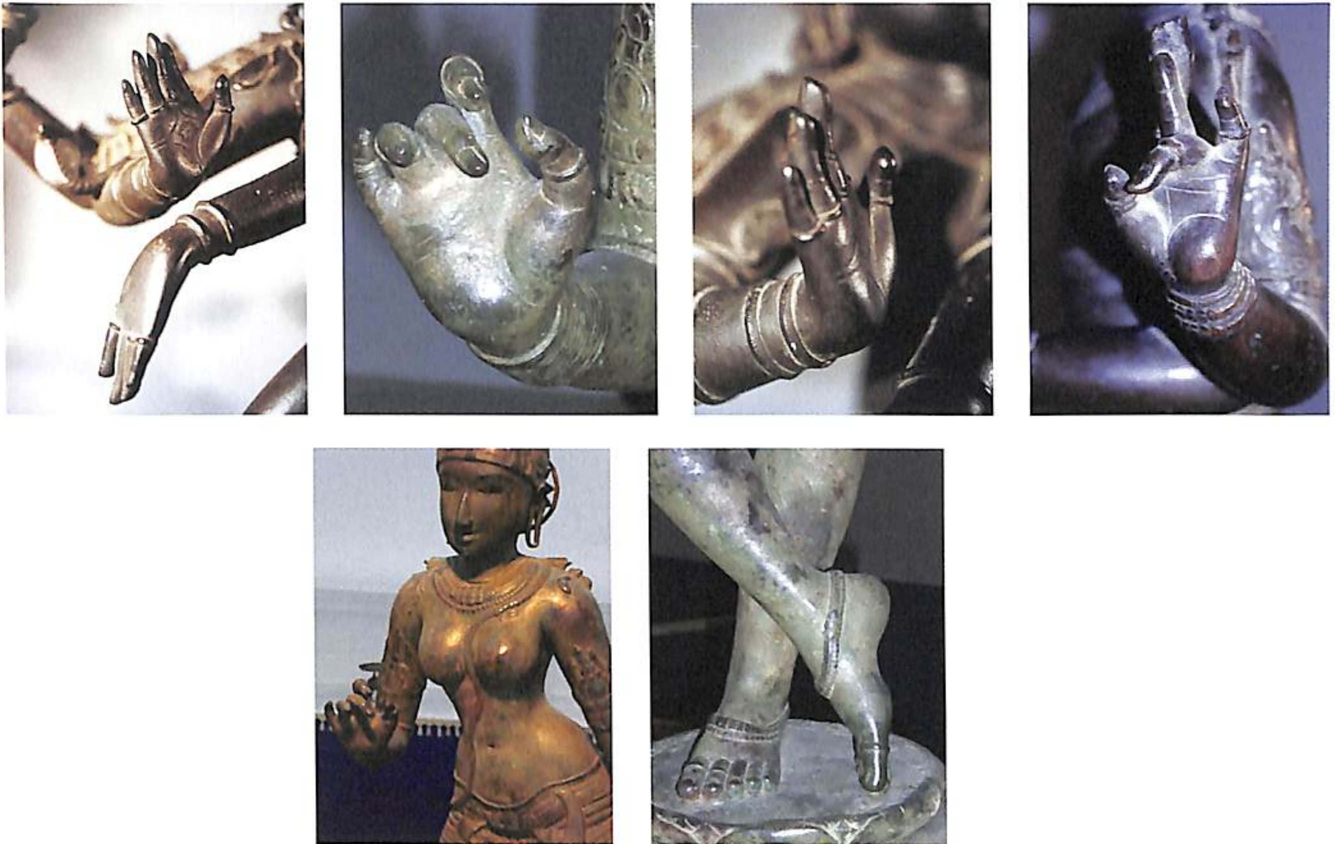


Figure 74-79: Dance gestures-hastas in different poses shown in bronze images 10th and 11th cent.
Cr. R. Nagaswamy



Figure 80: An image of Śrī Rāma on an elephant coming arounf the temple in procession at kadavallur, Kerala during the Śrī Bali festival.
Cr. R. Nagaswamy



Figure 81: The king or a noble being carried in procession a vivd picture of royal procession Angkor Vat.
Cr. R. Nagaswamy



Figure 82: Calligraphic writing on the bases of the subshrines of Kailāsanātha temple Kanchipuram under Rājasiṁha Pallava the only ruler to use such lovely caligraphy for writing Sanskrit inscription. Cr. R. Nagaswamy



Figure 83: A royal seal of the Great Cola, Rājendra I, affixed to Karantai copper plate grant showing the Chola royal signs and his own order in Sanskrit on the seal. Cr. R. Nagaswamy



Figure 84: King Narasiṁha on Swing
Eastern Gaṅga, 13th Century A.D. Konarka, Orissa Coll.: National Museum, New Delhi

Figure 85: The Garuḍa stambha erected by the Greek Heliodorus who came as an Ambassador from Taxila to Vidisa in 2nd cent BCE. The Brāhmī inscription on it mentions his devotion to Viṣṇu as a Bhāgavata.
Cr. R. Nagaswamy

Figure 86: A Triratna stambha in a Buddhist temple at Penang, Malaysia, of recent origin.
Cr. R. Nagaswamy

Universal Dimensions

युजे वां ब्रह्म पूर्व्यं नमोभिर्वि श्लोक एतु पथ्येव सूरेः।
शृण्वन्तु विश्वे अमृतस्य पुत्रा आ ये धामानि दिव्यानि तस्थुः।।

ऋग्वेद 10.13.1

Contemporary Status and Relevance of Sanskrit

Indra Nath Choudhuri

Sanskrit (meaning "cultured or refined"), the classical language of India, is the oldest and the most systematic language in the world. The vastness and the versatility, and power of expression of this language can be appreciated by the fact that one can find practically a huge corpus of knowledge of every available discipline of the world in this language. Friedrich Max Muller, one of the very distinguished Indologist of his times, had called Sanskrit the "language of languages", and remarked that "it has been truly said that Sanskrit is to the Science of language what Mathematics is to Astronomy."

Rick Briggs, a NASA researcher has written that there is at least one language, Sanskrit, which for the duration of almost 1000 years was a living spoken language with a considerable literature of its own. However, being a cultural language of the Hindus, it is still very relevant and also spoken in many parts of India and taught practically in every university in India. Besides works of literary value, there was a long philosophical and grammatical tradition that has continued to exist with undiminished vigour until the present century. But the most stunning aspect of the discovery by the researchers of NASA, the most advanced research centre in the world for cutting edge technology, is that Sanskrit is the world's oldest spiritual and secular language and the only unambiguous spoken language on the planet. Considering Sanskrit's status as an all embracing language it has disproved the age old dichotomy between religion and science which according to the scope of this language is entirely unjustified.

It is also relevant to note that in the last decades physicists have begun to comment on the striking similarities between their own discoveries and the discoveries made thousands of years ago in India which went on to form the basis of most Eastern religions. What is the reason of the long tradition of continuity of Sanskrit? Its clarity, precision and its search for the truth all have contributed to its endurance.

There is now a strong reason for Sanskrit to further spread in a big way lies in computers. The precision play of Sanskrit with computer tools, it is said," will awaken the capacity in human beings to utilize their innate higher mental faculty with a momentum that would inevitably transform the world. In fact the mere learning of Sanskrit by large numbers of people in itself represents a quantum leap in consciousness, not to mention the rich endowment it will provide in the arena of future communication." Dr Rajendra Prasad,

the first President of India once said, "Sanskrit provided perhaps the most important focal point from which emanated cultural and political unity."

Sanskrit is very much a spoken language today. Even now, as we enter the twenty first century, Sanskrit is spoken by an increasing number of people, thankfully many of them young. Among the learned in India, it continues to be a bridge across different states where people, in spite of their own mother tongue, use it to exchange scholarly and even general information relating to the traditions of the country. The News service offered by the Government of India through television and radio continues to feature daily Sanskrit program catering to local as well as international news.

It will be interesting to note that what Francois Gautier, correspondent in South Asia of Le Figaro, France's largest circulated newspaper says about Sanskrit. Sanskrit is the mother of all languages, and it could become the unifying language of India, apart from English, which is spoken only, by a tiny minority. "Sanskrit ought still to have a future as the language of the learned and it will not be a good day for India when the ancient tongues cease entirely to be written or spoken", admonished about 70 years ago Sri Aurobindo, India's great Sage and Seer.

A dead language, you say! Impossible to revive? But that's what they argued about Hebrew. And did not the Jewish people, when they got back their land in 1948, revive their "dead" language, so that it is spoken today by all Jewish people and has become alive again? The same thing ought to be done with Sanskrit. Let the scholars begin now to revive and modernize the Sanskrit language, it would be a sure sign of the dawning of the Renaissance of India. In a few years it should be taught as the second language in schools throughout the country, with the regional language as the first and English as the third. Then will India again have its own unifying language."

In a landmark judgment delivered in October 1994, the Supreme Court of India held that without learning Sanskrit it was not possible to decipher Bhāratiya philosophy, culture and heritage. All the classics such as Vedas, Purāṇas and Upaniṣads, and the most enlightening literature of Kālīdāsa, Bhavabhūti, Bāṇabhaṭṭa, Daṇḍī etc. were in Sanskrit. The teachings of Śaṅkarācārya, Rāmānuja, Mādhvācārya, Nimbārka and Vallabhācārya would not have been possible without this language, said the judges of the apex court, laying special emphasis on the historical relevance of this ancient language.

Haunted by the ghost of secularism, many of our politicians and intellectuals are raising slogans against Sanskrit. But in a landmark judgment delivered in October 1994, the Supreme Court Judges of India have exploded the bogey of secularism and said in their verdict - "Secularism is neither anti-god, nor pro-god as it treats alike the devout, the agnostic and the atheist. We entertain no doubt in our minds that teaching Sanskrit alone as an elective subject can in no way be regarded as against

secularism." The teachings of Indian heritage, history, literature and philosophy would not have been possible without this language, said the judges of the apex court, laying special emphasis on the historical relevance of this ancient language.

There has been a long history of multilingualism in India. It has divided India into many linguistic families. But the most remarkable thing about India is that in spite of the variety of races and languages, it has such powerful and persistent common traits, that in spite of the political and administrative vicissitudes, and disunity and fragmentation which India has suffered, its cultural unity, thanks to Sanskrit and its heritage, has remained intact through thousands of years of its history. Any model of development of India ignoring the cultural component of our multilingual existence with apex languages like Sanskrit or Tamil, can lead to anomie, rootlessness and alienation. A current of thought, powerful in the 19th and 20th century and still followed, held that the continuation and obstructive persistence of tradition would block substantial modernization, as traditions and values and institutions are incompatible with modernity. The assumption is erroneous and has created quite a lot of problems for India. The institutional transfer, i.e., adopting the western institutional framework in the name of modernity, has created a complex situation, and denied the central position to culture, retarding its functional and considerable reactive power. Culture of the country cannot be dispensed with to promote growth. In fact, the cavalier treatment meted out to tradition and culture in the development debate is astonishing. Modern India is to seek a renewal of Sanskrit and India's old heritage rather than a break with the past for a proper and continuous growth of the nation. The affirmation of the positive value of cultural pluralism is the corner stone of India's thinking and model of development.

The serious challenges mankind is facing today are

Environmental pollution,
Religious fundamentalism,
Violence and
Erosion of moral values.

There is no problem in rising to the challenges provided one seeks answers in our heritage documented in the huge corpus of Sanskrit knowledge. Our heritage, both Hindu and Islamic, points out to one path to survival, and that path is the ecological one, of harmony between man and nature, of sustainability and diversity. The answer to communalism and religious fundamentalism is not in abolishing religion, but a proper understanding of dharma as a unifying pluralistic force. Dharma belongs to the socio-ethical category. It is like the centripetal force in nature, which holds and sustains, and keeps things at the centre. The spirit of dharma is love for everybody. Secularism has to be understood with reference to dharma as the universality of spiritual values. The

most important and serious challenge everybody in society faces today is violence. The central point of violence is complete disregard for human beings' lives and their bodies. The body, according to Sanskrit texts like Vedas and Upaniṣads, has always been considered the abode of the Supreme Being. Perhaps the most significant way in which culture can contain violence is by introducing the time-tested universal laws of ethicality, love and humanity, not just by means of rational laws, but by introducing religious or spiritual humanism, which is a very powerful strain of thought in India available in our ancient Sanskrit texts.

Lastly, another very important challenge is the erosion of moral values leading to corruption to fulfil one's greed for worldly desires. A democracy cannot survive for long without the support of an extra-political normative moral order, which the democratic political order cannot impose on its citizens. Since democracy itself is not a religion, but a political order, it lacks the moral authority to impose a normative moral order on its citizens. Since so many moral issues are strongly sponsored by Sanskritic texts and its heritage and also by so many other religious groups, one can easily conclude that it is only values as explained by different religious texts that can impose a normative moral order, and hence, it is essential to find ways to transmit effectively the traditions of different religions and moral values for the survival and functioning of a strong democratic society.

Tagore's universalism which grew with its strong basis of particularism or with the help of knowledge and learning of one's own culture or a deep understanding of the tradition, particularly the spiritual Sanskrit texts, and a humanistic insight is the true answer to the growth and development of a healthy Indian society. Tagore never believed in a monolithic structure of one culture or an alchemical unity of cultures but in the creation of bridges among cultures for better understanding of human beings so that an edifice of human unity could be established without devaluing their local origins, culture and traditions. Tagore's seminal statement in this respect is, 'Perfection of unity is not in uniformity, but in Harmony.' A school of Vedānta philosophy admits the truth of the principle of bhedābheda. It may generally be taken to indicate a belief that bheda or 'distinction; and abheda or 'unity' can co-exist and be in intimate relation with each other. Substance and attribute, universal and particular, whole and parts may seem to be different from, or even opposed to, each other, but really there is no incompatibility between them, for they can be reconciled in a unity which pervades the difference and is its very being.

The Global Vision of Sanskrit

Gaya Charan Tripathi

One of the most eminent of Indologists of the second half of the 19th century, Fredrick Max Mueller, Professor of Sanskrit at the University of Oxford, who had never visited India but who knew much more about India than many 'educated' Indians of his times, writes in his famous book "India, what can it teach us". "......If I were asked under what sky the human mind has most fully developed some of its choicest gifts, has most deeply pondered on the greatest problems of life and has found solutions of some of them which well deserve attention of even those who have studied Plato and Kant, I should point to India. And if I were to ask myself from what literature we, here in Europe..... may draw that corrective which is most wanted in order to make our inner life more perfect, more comprehensive, more universal, in fact more truly human...... a transfigured and eternal life, again I shall point to India".

It is amazing how truly and how precisely Max Mueller had captured the fundamental spirit of India and its culture. Long before this tom-tom which is today being made of the present globalization and of "universal brotherhood" (and which is still a far cry, anyway!), India had developed a universal perspective and a universal vision. "Let noble thoughts come to us from all corners of the world, elevating and uplifting, kindling our imagination and generating new ideas in our mind", prays sage Gautama unto gods in the opening verse to the 79th hymn of the first book of the Rigveda:

ā no bhadrāḥ kratavo yantu viśvataḥ
adabdhāso aparītāsa udbhidaḥ/

For the Vedic poets the whole world is akin to a nest in which we, the humans, live together like fledgelings , nourished and nurtured by the same great mother, the Nature ('...yatra viśvaṁ bhavati ekanīḍam'). After performing his morning prayer and worship every devout Hindu concludes it with the prayer for the welfare of all, not exclusively for himself and his family; "Let all be happy, let all remain healthy, may only good happen to all, let nobody suffer in this world":

sarve bhavantu sukhinaḥ
sarve santu nirāmayāḥ/
sarve bhadrāṇi paśyantu
mā kaścid duḥkhabhāg bhavet//

Truly, why to single yourself out for receiving the blessings of God, when 'I' is already included in 'All' and is an integral part of it ? "Where is the delusion and where the distress for that knowledgeable one, who has come to realize all living beings as part of his own self and the one who perceives all of them as one single unit ?" says one of our Upanishads:

yasmin sarvāṇi bhūtāni
ātmaivābhūd vijānataḥ/
tasya ko mohaḥ kaḥ śokaḥ
ekatvam anupaśyataḥ//

This is the spirit which has guided the Indians since ages. This spirit of universal brotherhood to which the world has woken up only recently – alas, rather too late – has all along been enshrined in the psyche of an Indian and has been a guiding principle of his life. And what is more, this spirit included not only human beings in its ambit but also animals, domestic and wild both "...śaṃ no bhava dvipade śaṃ catuṣpade" (RV 7.54.1). Later, in Mahayana Buddhism and in the devotional Vishnuism the expanding circle of compassion becomes so large as to encompass entire living creatures of the world. "I do not crave to become a king, nor do I desire to enter into heaven, also not to achieve liberation and get united with God. I simply desire to become instrumental in abating the sufferings of the tormented creatures of this world", says Rantideva in the Bhagavata-purana:

na tvahaṃ kāmaye rājyaṃ
na svargaṃ nāpunarbhavam/
kāmaye duḥkhataptānām
prāṇinām ārtināśanam//

This is the spirit which is the need of the day. This is the only spirit which can prevent the senseless destruction of animal wealth and their sylvanic habitats, also the senseless, selfish and shortsighted exploitation of our natural resources.

"Share your wealth, do not enjoy it alone. It is a crime to 'eat' alone". "One who does not nourish his fellow beings with his wealth and 'eats' alone is only stuffing himself up with sins", says a verse from the 10th book of Rigveda (X.117.1)

nāryamaṇaṃ puṣyati no sakhāyam
kevalāgho bhavati kevalādī/

This noble idea echoes through the Bhagavadgīta where we find it paraphrased in the words:

'bhuñjate te tvaghaṃ pāpāḥ,
ye pacanty ātmakāraṇāt/

('those who cook only for themselves consume only sing)'

"One has a lawful right over only on that much which is required to fill his own belly and to fulfill his own needs. The one who collects and hoards more than that, is a thief and is liable to punishment," remarks our epic Mahābharāta in a strongly worded statement:

yāvad bhriyeta jaṭharaṃ
tāvat svatvaṃ hi dehinām/
adhikaṃ yo'bhimanyeta
sa steno daṇḍam arhati//

Moderate and restricted consumption shared with fellow beings is the basic tenor of Indian economic policy. Your food is to be shared everyday not only with your fellow human beings, but also with non-human creatures for whom a portion is to be kept out (bhūtabali), as also with gods (devayajña) and manes (pitṛyajña).

It is only the Indian culture which has glorified wantlessness and poverty and has raised them to the level of the values of life. "It is the greed which is the root cause of all evil and sins". (लोभः पापस्य कारणम्) "Desires do not get satiated by achievements or their fulfillments. They get multiplied and become more intense like flames in which melted butter has been poured":

na jatu kāmaḥ kāmānām
upabhogena śāmyati/
haviṣā kṛṣṇavartmeva
bhūya evābhivardhate//

(Mahābhārata/quoted in Viṣṇu-purāṇa)

Contentment and restraint, curbing of desires, is the basic Mantra leading towards happiness and conferring ultimate peace. Covetousness has no end. It leads you to nowhere.

The Indian thinkers have evolved a set of 'eternal' values which, if followed properly, sustain every society and strengthen community - living. They call it 'dharma', a word which is derived from the root dhṛ meaning 'to support' 'to sustain'. A dharma is that which holds and protects the human society : 'dhāraṇāddharmam ityāhuḥ, dharmo dhārayate prajāḥ'// The list usually contains ten such values with a slight and insignificant variation in different texts. The first and the foremost among these is ahimṣā on Non-violence, followed by Truth (satyam), Non-stealing or not coveting the wealth of others (asteya), Honesty and Purity of thought and action (śaucam), Curbing and keeping in hold lust and passions (indriya-nigraha), Charity i.e. sharing ones wealth with others (dānam), Compassion (dayā), Restraint in consumption and control over senses (damaḥ), Contentment (toṣaḥ) and Forbearance (kṣāntiḥ), added and supplemented by Learning (vidyā) and True Knowledge (jñānam).

ahiṃsā satyam asteyam
śaucam indriyanigrahaḥ/
dānam dayā damaḥ kṣāntiḥ
sarveṣāṃ dharmasādhanam// - Manusmṛti

These 'dharmas' are to be followed not because they have been preached by some holy man or sage of ancient times but because they are the worldly manifestation of ṛta, the universal order. It is an ancient Indian belief that the universe is an orderly lot and it is functioning under a well-defined and properly ordained universal law, maintained and supervised by divine powers. Human society being part of this universe is also subservient to this universal law and the law is best maintained and kept in order by observing its worldly manifestation which is the dharma. If these dharmas are violated, not only the human society comes into doldrums but also the functioning of the universe is adversely effected.

Whatever may be said of this world-view, there cannot absolutely be any doubt as the fact that these social values, if accepted, adopted and put into practice lead not only to a happy and strife free human society but also to a peaceful coexistence of all nations. Many of these values are evidently not exclusive in the context of Indian culture. Great men think alike and some religions, especially, Judaism, Christianity, Jainism and Buddhism have also adopted the first five of them as commandments of God (or of the founder of their religions) to human beings.

The driving force of today's materialistic world is money. Generation of wealth to the fullest possible extent through industrial products and by generating artificial demands for them through aggressive advertising campaign (following the motto: 'Invention is the mother of necessity!') and dumping them off by means of a worldwide network of trade has become the chief objective of every nation and every commercial group. Twenty five percent of the so called 'developed' or semi-developed nations consume around seventy-five percent of the natural resources and the rest 75% are left to be content with only 25% of them. Limitless and at the same time senseless exploitation of earthen wealth is being carried out and consumed with the mentality of 'apres moi deluge', as if, we are the last generation of human beings on earth and the future generations, if any, have to see how they come along without the natural resources. It is obvious that such practice cannot go on forever. It cannot be the ultimate goal humanity. Mankind shall have to learn that it is self-restraint and contentment which ultimately lead to peace of mind and soul and is the best means to stop social and political turmoil. Sharing one's wealth with one's neighbor and living in harmony with him, is the solution; not living as a lord by subjugating him socially, politically or economically.

"The highest conquest in this world is the conquest of the hearts of the people", declares Emperor Ashoka is one of his inscriptions," "and not the control over their

physical self." How true! He had learnt it his own hard way, through his personal experience. And his conquest, the conquest of dhamma, has lasted even to this day, over many many centuries.

Max Mueller has titled his work highlighting the cultural achievements of India very aptly as "India: What can it teach us." But has the west really learnt anything from India ? Except a few Indologists who know and appreciate the cultural values of India and a few others who read the Indian texts in translation, not many people know about them and the great human values enshrined in our texts are yet to become a part of the thinking and value systems of the West. It was different in past. There might have been weaker connectivity, but there was a better adoptability. The ideas travelled fast from East to West and became a part of the life and the thinking of the people.

Much of India's contribution to the ancient world is yet to be acknowledged and much still to be discovered and known.

India exported to west not only steel and textile (to Rome), not only sugar, spices and precious stones, not only the games of chess and 'snakes and ladder', the numbers including zero and decimal system along with algebra, not only the fables of Pañcatantra and some time-tested techniques and recipes of medical science but also that particular way of life which is known as monasticism and which is based on renunciation and wantlessness. Monasticism came to form the backbone of the European culture through its adoption by Christianity in the early 4th century. Ashoka had sent his political and religious emissaries to Macedonia, Syria and Egypt. There was a sizeable population of Buddhist monks in Alexandria and in Syria with whom Mauryans had matrimonial relations. Monasticism was first adopted by the prophet Mani of Iran and became an integral part of Manichaeism, later by Christianity. The first solitary recluses had their 'hermitages' in Egyptian desert as well as in Syria and later the first monasteries were also founded there. All the activities of Buddhist monasteries and all their values were adopted: celibacy, abstention from meat eating and alcohol, prayer and meditation, even shaven head and cloak. In the course of missionary activities the monastic life and monasteries came to Europe which became not only centres of religious activities, but also of learning and culture. Many of them developed into Universities and produced men of great learning and wisdom. Buddha was the first great missionary, mendicant, itinerant preacher and monk, like Christ five hundred years later, and how much of Mahayanic Buddhist thought (e.g. the concept of universal karuṇā, compassion or love) has flown into the nascent Christianity is yet to be explored.

Indian culture from its very beginning has given the message of peace and co-existence to the world and there lies its uniqueness and greatness. It has never been parochial. The concluding verses of the last hymn of the oldest literary work of the world, of the ¤Rgveda, are valid even today which exhorts the people to 'move together, to

speak in one voice, to live harmoniously with equal distribution of wealth, even as the gods enjoy their shares harmoniously and equally with each other.' 'Deliberate together and arrive at a unanimous decision. Let there be uniformity in the minds and thoughts of you all. I charge you with the bond of like-mindedness and equal share and participation in all.' 'Let your interests be uniform, let your feelings be uniform so much so that you respect and regard each other'. (RV X.191.2-4).

सं गच्छध्वं सं वदध्वं सं वो मनांसि जानताम् ।
देवा भागं यथा पूर्वे सं जानाना उपासते ॥
समानो मन्त्रः समितिः समानी समानं मनः सह चित्तमेषाम् ।
समानं मन्त्रमभिमन्त्रये वः समानेन वो हविषा जुहोमि ॥
समानी व आकूतिः समाना हृदयानि वः ।
समानमस्तु वो मनो यथा वः सुसहासति ॥

The author preaching concord, harmony and peaceful co-existence in these lines is the sage Angirasa. I do not think that any other work of such an antiquity has given such a relevant message for our modern times, times which are dangerously fraught with dissension, discord and terror; and there lies the importance of our ancient texts and our manuscripts.

Sanskrit for Sustainable Development

Anand Burdhan

Sanskrit language is a vast repository of knowledge. In the words of Max Muller it shows marvellous continuity between the past and present of India. In spite of repeated social convulsions, religious reforms and foreign invasion, its development has been uninterrupted. One of the most eminent philologists, M. Winternitz, rightly remarked that Sanskrit is not a dead language even today. In fact, Sanskrit is inextricably intertwined with the life and thought of Indian people from more than three thousand and five hundred years. Since time immemorial, it has been the medium of scientific, philosophical and religious literature. Undoubtedly, it is an unfathomable ocean of agathistic ideas, spiritual wisdom, esotericism and scientific knowledge. It reveals the essence of Indian thought, the perpetual flow of its philosophic ideas and above all, its unrivalled metaphysics and aesthetics. Succinctly, Sanskrit embodies in itself the spiritual character of this ancient nation, what we term as Indianness. Though India is a polyglot country, the scientific and technical words of Sanskrit are ubiquitous in entire India. Therefore, Sanskrit plays a dynamic role in strengthening national unity and integrity. Sanskrit is a treasure of all types of knowledge in natural and social sciences, mathematics, astronomy, architecture, psychology, medicine, environment and ecology, and that is why its study and application are a need of 21st century. One of the most illustrious scientists of the contemporary era, Dr. Raja Ramanna says, "Sanskrit is just not merely a language. It is the poetic testament of the genius of a race and a culture and the living embodiment of the thoughts and fancies that have molded them. It represents a culture, nay, a total integrated culture known as Indian culture. The very word Sanskrit means culture".

Truly, the ambrosial undercurrent of Sanskrit has made this culture dynamic and enduring. It apotheosized India as the Mother land of its people. This mellifluous rhythm of patriotic feeling permeates an entire gamut of composition from the "Pṛthivī Sūkta" of the Atharva Veda through Viṣṇu Purāṇa, and the national song, "Vande Mātarama", composed by Bankim Chandra Chatterjee.

Sanskrit produced an enormous wealth of scientific literature. The Sūrya Siddhānta of Āryabhaṭṭa elucidated that the earth, owing to gravitational force, draws all things to itself. Similarly, Bhaskarācharya's concept of the Differential Calculus preceded Newton by centuries. His study of time identified the Śṛti: 34000th part of a second

as the unit of time. The celebrated atomist Kaṇāda explained light and heat as different aspects of the same element, anticipating Clark Maxwell's Electromagnetic Theory, which unified different forms of radiant energy. Vācaspati recognized light as composed of minute particles emitted by substances. This concept was forerunner of the Newtonic corouscular theory of light and later discovery of photon.

Most interestingly, Sanskrit produced a huge corpus of literature on environment, ecology and sustainable development which are key issues in contemporary natural sciences. The Atharva Veda has expressed the highest reverence for the mother earth. The Vedic seer proclaims with profound love that earth is the mother and he is her son (Mātābhūmi putroahaṁ pṛthivyāḥ)[1]. Motherly feelings towards water is numerously expressed in the vedic literature (Āpo asmān mātarah śudhyantu)[2]. Some times friendly feelings towards water and trees are also mentioned (sumitṛyaḥ āpaḥ auṣadhyaśca).

Ancient Sanskrit literature defined almost all factors of the environment, viz., Dyāvāpṛthvī (heaven and earth), Agni (fire), Parjanya (rain), Uṣas (dawn), Naktam (night), Mitra (sun) and Varuṇa (ordainer of the cosmic order).

Vedic literature speaks of balance in naturalistic elements. It developed the concept of ṛta, cosmic order. All gods are follower of this cosmic law. Therefore, they are called ṛtapaḥ, protector of the cosmic equilibriums. In salutation to the movement of fresh and pollution free life giving air the Taittrīya Upaniṣad depicts: O ! Vāyu, thou, indeed art Brahman (Tvameva pratyakṣaṁ Brahmāsi). The Mahābhārata describes that sacred trees play an important role in maintaining the balance of environment hence they should be protected and cared for like sons (Vṛkṣadaṁ putravad vṛkṣastaryanti paratra ca)[3]. The Matsya Purāṇa is another significant text that has given elaborate description of fruit bearing trees that maintain the sanctity of a sacred complex. The Viṣṇu Dharmottara Purāṇa recommends that a king must punish one who wrongfully cuts the tree bearing fruits and flowers. The Vṛhat Saṁhitā of Varahāmihira depicts that gods dwell at a place that has denizens of heaven, a space with perennial stream, trees, hill, pond etc.

वनोपनान्त् नदी सैल निरझरोपान्त् भूमिषु।
रमन्ते देवता नित्यम् पुरे उद्यान्वत्सु च।।

The consecration of grove (ārāmotsarga-paddhati) and pond (jalotsarga-paddhati) by Nārāyaṇa Bhaṭṭa elucidates the religious practices that protected and conserved the biotic and abiotic components of environment. Various aspects of nature like rivers, mountains, cultivable fields, plant, etc., have been described as subjects of worship in Sanskrit literature. Several systems of ritual purification of environment have also been mentioned. In this regard, Taittrīya Āraṇyaka prohibits passing of urine and excreta in water. Even spitting in the holy water of river is strictly forbidden (nāpsu mūtrapuriṣaṁ kuryāt, na vivasanaḥ snāyāta, guhya vā eṣo gniḥ)[4]

It is a well known fact that the majority of the rivers have become highly polluted due to urban and industrial waste. Two of the most sacred rivers of north India, Gaṅgā and the Yamunā are appropriate examples in this regard. The conscious effort to keep these rivers which are mother goddesses is explict in Vājasaneyi Saṁhitā which says: Āpo asmān mātaraḥ śudhyantu (o! waters, our mothers clean us)[5]

It is a well known fact that no purificatory rite can be performed without sprinkling of water on the sacred ground ritualized for the purpose of sacrifices. Kālidāsa, the greatest poet of his time has beautifully described the habitat ecology of the hermitages which was a realm of prosperity and tranquility. The famous play of this poet dramatist, Abhijñāna Śākuntalam begins with the description of the sacred precinct and the tranquil hermitage of seer Kāṇva. Kālidāsa narrates artistically the effects of environment on living beings, in the Ṛtusaṁhāram.

The positive aspects of environmental preservation have been well elucidated in works of Kauṭilya, Śukrācārya, and king Bhoja. Arthaśāstra, Śukranīti and Mānasāra discuss the ingredient of an ideal environment in the context of town planning and city administration. According to these works, the principal object of town planning is to ensure planned orderliness in urban environment and ensure a satisfactory quality of life for the citizens. The introduction of greenery in town plans is required to offer people blessings and healthy environment. The Devīpurāṇa depicts that the positions of the trees to be planted in the town should first be fixed and the house sites should be laid out thereafter; if it is not done, the town will not be pleasant.

आदो वृक्षाणि विन्यस्य पश्चात् गेहानि विन्यसेत्।
अन्यथा यदि कृर्यात् तु तद् ग्रामं नैव शोभनम्।।

The Śukranīti has given a prolific description of the bio-aesthetic design of the capital city. According to it, the capital city should be in the midst of an area abounding is trees, animals and birds of various kinds, in a fertile area, where grass and wood can easily be obtained.

नाना वृक्षलताकीर्णे पशुपक्षिगणावृते।
सूरम्य समभूदेशे राजधानी प्रकल्पयेत्।।

The description of the Śukranīti is still pertinent and these injunctions have a cosmopolitan character. Śukranīti also advocates afforestation around urban and country sites for maintaining an ideal environment. It suggests plantation of various kinds of air purifier trees and plants. The Śilparatanam elaborates the issue related to sustainable development. In this regard, it has provided useful information on the selection of the site for a new town, construction of roads and water bodies. It suggests that a place selected for a new town should not have a hill on the eastern side because it will stop the rays of the early rising sun that have a purifying effect. It also describes that roads should be aligned straight to allow uninterrupted flow of sun and moon, light and breezes throughout the town. Injunctions have been given in Sanskrit canonical

literature for maintaining cleanliess in storage tanks, ponds, canals, etc. Many Gṛhya sūtras have prescribed regular rituals for the conservation of tanks, their cleaning and conservation. Chapter 58 of the Matsya Purāṇa, chapter 64 of the Agni Purāṇa and most importantly, Pārāsara gṛya Sūtra, mentions the need of water conservation and methods for maintaining water bodies. The Pārāsara gṛhya Sūtra has particularly recommended that aquatic animals like fish, tortoise, etc. should be introduced in lakes. Arthaśāstra of Kauṭilya is another text which provides information on systems of water harvesting and management. Manusmṛti prescribes the use of herbs and plants for purification of water. Vṛhat Saṁhitā refers to the determination of water on the basis of grass and plants of a particular area.

Conservation of bio–diversity is another important issue of the contemporary era. However, the idea of conservation is not new for India. Ample information is available in Sanskrit literature which directly deals with biodiversity conservation. It is full of knowledge about origin, classification, development, utility and medicinal properties of plants and animals.

Manusmṛti describes beautifully that all human binges and animals depend upon plants which came into existence before animals.

उद्भिंजा: स्थावरास्सर्वे बीज काण्डप्रारोहिण:।
औषध्य: फलपाकान्ता बहुपुष्प फलोपगा:।।

The Caraka Saṁhitā, Vṛkṣa Pārāsara, Matsya Purāṇa etc., provide a long list of variety of vegetables which play an important role in healthy survival of mankind.

Thus Sanskrit literature offers to the contemporary world voluminous information on environment, ecology and need for their proper conservation. In fact, Indian culture itself has been eco-centric. It is quite interesting that in pre-industrial society the Sanskrit literature produced remarkable information on man and environment relation and emphasized the need to conserve bio-diversity. This information does not carry mere religious significance, and may function as guiding principle for a healthier life in the modern world.

References

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2. Vājasaneyī Saṁhitā, 4.2.
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4. Taittrīya Āraṇyaka, 1.26. 5-7
5. Vājasaneyī Saṁhitā, op.cit.
6. Śukranīti, 13.
7. Manusmṛti, 46-49

Śāstrārtha: A Living Sanskrit Tradition

Radhavallabh Tripathi

The word Śāstrārtha is formed by compounding two words - śāstra and artha. Śāstrā means a well documented scientific treatise on any discipline, comprising injunctions and records of accepted norms. Artha is the meaning. The word Śāstrārtha would literally mean, 'the meaning of the Śāstra'. However, during modern times, the term Śāstrārtha has been adopted to denote a scholarly debate on any subject, in the sense the term Vāda is used in classical Sanskrit literature. Vāda means debate. There is a saying prevalent amongst Sanskrit pundits - Vāde Vāde Jāyate Tattvabodhaḥ - true knowledge is acquired through debate after debate.

Śāstrārtha may be defined as a transparent and living debate on any issue related to philosophy, culture or and literary tradition. It can be conducted through print media or on a public platform.

The tradition of Śāstrārtha (Vāda or scholarly debate) came into inception in hoary past in India. The last chaper in Nyāyasūtra of Gautama, the first treatise on Indian Logic, is entirely devoted to the techniques of debating. Udayana, one of the greatest thinkers in the realm of Indian Philosophy, produced an independent treatise on debating entitled Nyāyapariśiṣṭa or Bodhasiddhi. Employment of Tarka (argument) forms the core of Nyāya Philosophy. For this a logician should beware of controversies and fallacies. It is in the fitness of things therefore that of the 16 categories (Padārthas) defined by Gautama in his Nyāyasūtra, Nyāya (argument), Vāda (discussion) Siddhānta (tenet), Vitaṇḍā (cavil), Jalpa (sophistry), Chala (quibble) Jāti (futile rejoinder), Nigrahasthāna (loss of argument) are related to the context of argumentation and manoeuvres adopted by pundits in scholarly debates. Later on, many philosophical texts on Vāda were produced in Sanskrit.

In Upaniṣads, this tradition is called Brahmodya. Brahmodya is the earliest term for such intellectual debates. The Upaniṣads produce very interesting and almost live records of the great intellectual debates that were carried on in the royal courts or in hermitages during the BCE, including the Śāstrārtha occured in the court of King Janaka between Yājñavalkya and others. Amongst hundreds of lumanaries - the great intellectuals of Upaniṣadic times, it was Gārgī, a Brahmavādinī (lady philosopher), who could stand as a peer to Yājñavalkya. The whole episode of this great debate

has been vividly portrayed in the Bṛhadāraṇyaka Upaniṣad III-IV chapters. It is a rare documentation of intellectual exercise, scholarly discourse, repartees and undaunting spirit for debate and dialogue. Śaṅkarācārya terms it a Saṁvādaprakaraṇa in his Bhāṣya.

There are about thirty Caritakāvyas (biographical poems) - Epics, Campūkāvyas and Khaṇḍakāvyas on Ādi-Śaṅkarācārya written in Sanskrit between 13th to 18th centuries. The number of biographies or biographical poems on him composed duting the 19th and 20th century may be in hundreds. Śaṅkaradigvijayamahākāvya of Mādhavācārya is the earliest amongst these. All these bioraphical poems on Ādi- Śaṅkarācārya also deal with his digvijaya - the great journey for intellectual victory. Ādi-Śaṅkarācārya travelled on foot through every nook and corner of the country and defeated the greatest intellectuals of his time in scholarly debates. The following terms have been used for such debates in the biographical poems or Caritakāvyas - vāda, vādakathā or simply kathā.

One of the greatest śāstrāthas in our history was between Bhāratī and Śaṅkarācārya, and interestingly when the latter refused to enter into a debate with Bhāratī taking a plea that as an ascentic it is not proper for him to have Śāstrārtha with a lady, Bhāratī cited the example of Yājñavalkya who had entered into a debate with Gārgi, and Śaṅkarāṭārya had to yield.

Rājaśēkhara, a great poet, playwright and rhetorician of 10th century, has described Brahmasabhās or councils of intellectuals held at Pāṭaliputra in his Kāvyamīmāṃsā. These councils or Brahmasabhās were organized to test contemporary scholarship.

History repeats itself. In 19th century, Svāmī Dayānanda also began his digvijaya - the great journey for intellectual victory, and hundreds of Caritakāvyas were composed after him in Sanskrit as well as in vernacular. This great journey was termed 'Dayānandadigvijaya'. In course of the onslaught of the Āryasamāja movcement and journies of Dayānand, the term Śāstrārtha became popular for an intellectual debate

Acceptance of the term Śāstrārtha for Vāda in Indian vernacular during the past two centuries is indicative of the fact that Śāstric learning assumed added significance with the onslaught of modernism in India. Śāstrārtha provided a vibrant platform for vigorous exchange of ideas, search for truth and examination of new ideologies challenging the old order.

New horizons emerged in this very rich tradition of Vāda or Śāstrārtha during the past two centuries. Tradition of Śāstrārtha acquired new significance with the dawn of modern age in India. Śāstrārtha reflected the crisis and the resolve for survival in India. Śāstrārtha provided a medium for interacting with the modern world and for re-discovering traditions.

Sanskrit has been the medium of Śāstrārthas in this country, and the Śāstrārthas during 19th and 20th Centuries were also conducted through Sanskrit. Hindi and other modern Indian langauges were also adopted.

Study of both types of Śāstrārthas, i.e. those held on public platform before a gathering and those carried on through the print media, reveals the social, moral, ethical and philosophical considerations behind these. For the Śāstrārthas conducted orally, a few records in the form of news items and reports in periodicals, books and biographies are available. More serious debates were taken up through writing, and profuse material in published form with regards to them is available.

These Śāstrārthas also had a certain influence on the so-called orientalism and oriental studies. Śāstrārthas during the past two centuries centred on the following areas-

There were frequent debates on new socio-religious or socio-political movements during these two centuries. The chain of debates on the Āryasamāja movement, for example, continued for half a century in the form of Śāstrārtha on public platforms, pamphlets, books and monographs. Pt. Jvālāprasāda vehemently criticised Svāmī Dayānand in his Dayānandatilakābhāṣya on Satyārthaprakāśa. Tulasīrāma wrote a rejoinder to it in his Bhāskaraprakāśa. Bhavānīprasāda Nambardāra of the village Devari in Sagar Distt. joined the debate in his Bhāskarābhāsanivāraṇa subtitled as Tulasīrāmaracita Bhāskaraprakāśa Kā Yuktāyuktakhaṇḍana (published by the author himself in 1911) strongly criticizing the deeds and ideas of Svāmī Dayānanda.

Descriptions of Śastrārthas between Pt. Jvālāprasāda and the followers of Svāmī Dayānanda are available in the literature published both by the Āryasamāja and the traditionalists.

Pt. Tulasīrāma also joined the debate on pubic platforms and carried on a crusade against the traditionalists, led by Pt. Jvālāprasāda. Pt. Bhīmsēn Śharmā came out in defence of Sanātana Dharma with a misionery zeal, addressing public meetings and challenging the followers of Svāmī Dayānanda. Pūrṇasiṃha Varmā, in his biography of Pt. Bhīmsēn Sharmā provides interesting details of the Śastrārthas of his hero with Āryasamājīs like Tulasīrāma at Agra (in 1901).

India has been encountering a new value system and ethics evolved through contact with Christianity during the past two centuries. Moral notions gathered from these were sometimes imposed on tradition. This led to strong debates. Several on critiques of sea voyage, widow remarriage and other social, ethical and moral issues were written in Sanskrit during the 19th and the early 20th century. Ishwar Chandra Vidyasagar - one of the great social reformers started such debates by writing and publishing a monograph in favour of widow remarriage in Sanskrit. Radhakanta Dev Bahadur and many pundits of Kashi were fighting a losing battle from the ground of the orthodoxy in the discourses on such issues.

There were debates related to moral dilemmas in literature too. For example, Mahavir Prasad Dwivedi, a well known critic and scholar of Hindi, wrote a series of articles on the so called obscenity and immorality of the great Sanskrit poet Kālidāsa in Sarasvatī, the library organ edited by him. These articles were subsequently brought out in the form of a book entitled Kālidāsa Kī Niraṅkuśatā (treatise on Unruliness of Kālidāsa). The points raised by Dwivedi mostly comprised narrow ethical considerations. Pundit Manasa Ram responded to the charges levelled by the veteran critic on the master poet. The rebuttal formed vehement criticism of Mahavir Prasad Dwivedi. Ultimately, Mahāmahōpādhyāya Rajeshwar Shastri Dravid, one of the most celebrated pundits of Kashi of the past century, gave a final and suitable reply to the objections of Mahavir Prasad Dwivedi in his Niraṅkuśatānirākṛtiḥ (Abrogation of the treatise on Unruliness of Kālidāsa) in Sansksrit.

With the translations of Holy Koran and the Bible in Sanskrit, the pundits were apprised of tenets and perspectives of the other two world religions. This led to piquant repartees and as well as hermeneutics and emergence of cross cultural perspectives.

The debates generated out of this has their echoes in English writings of this period Paramārthadarśanam by Mahāmahōpādhyāya Rāmāvatāra Śarmā is a brilliant exposition and an attempt at creating a new philosophical system suited to the modern age.

Discovery of Sanskrit texts by the West has also augmented Śāstrārtha to a great extant during the last two centuries. English translations of Śrīmadbhagavadgītā, Abhijñānaśākuntalam of Kālidāsa and Manusmṛti came out in the last quarter of 18th century. Max Muller's edition of Ṛgveda heralded a new era. The global reach of texts like Kāmasūtra and Nāṭyaśāstra changed the western perception of India. Kāmasūtra of Vātsyāyana was first translated into English by Sir Richard Francis Burton and Arbuthnot and published in 1883. Publication of few chapter of Nāṭyaśāstra by Fritz Edward Hall in 1865 and subsequent editions of the whole text from Nirnaya Sagar Press Mumbai and ORI, Vadodara changed the scenario in global Aesthetics. Through the publications of these and other texts and their translations in modern langauges, modern world rediscovered India and India started redefining modernity.

न्यायशास्त्र की प्रासङ्गिकता

(Continuing Relevance of Nyāyaśāstra)

अजय कुमार मिश्र

आज हमारी चिन्तन प्रणाली विज्ञान की ओर झुकी हुई है, विज्ञान के चलते हम आर्थिक एवं सामाजिक दृष्टि से उन्नत होते जा रहे हैं, अत: इस युग को विज्ञान के युग के रूप में परिचय देने में कोई अतिशयोक्ति नहीं होगी। किन्तु इस विज्ञान के माध्यम से जब हम अतिरिक्त दोहन करने लगते हैं तो इसका दुरुपयोग होना निश्चित है। अत: आज हम साधना नहीं करना चाहते। बिना साधना के अधिक साध्य (फल) को प्राप्त करने की इच्छा बढ़ती जा रही है। जिससे हम भौतिकवाद की ओर आकर्षित हो रहे हैं। भौतिकवाद हमारी अन्तिम परिणति नहीं है। क्योंकि सत्य मानने पर हमारे अन्दर काम, लोभ, मोह आदि जन्म लेते हैं। विज्ञान का मूल स्रोत दर्शन है जिसको ऋषि-मुनियों ने अपनी साधना के बल से हमें दिया है। उसको हम चिन्तन प्रणाली में नहीं लाकर केवल भौतिकता के प्रतीक के रूप में रखना चाहते जो हमारे लिए कष्टदायक बनता जा रहा है। प्राकृतिक अधिक दोहन हमारे पर्यावरण को खतरा है, जो कि आज समाज में दिखाई देता है। अत: हमारे शास्त्र में प्रतिपादित तत्त्वों का यथार्थ रूप में विज्ञान की दृष्टि से परिशीलन करना चाहिए।

किन्तु ऐसी चिन्तन प्रणाली दर्शन में भी है। दर्शनशास्त्र आध्यात्मिक विद्या के विचारों के साथ वैज्ञानिक तत्त्वों का भी विचार करता है। पृथिवी जल वायु तेज के परमाणु से सृष्टि होता है इसको विज्ञान स्वीकार करता है। विज्ञान में जो टेलीफोन प्रणाली है वह जैसे शब्दों का भिन्न स्थानों से लाकर हमारे श्रोत्रेन्द्रिय तक पहुँचाता है, उसी प्रकार न्यायदर्शन में प्रतिपादित जो शब्द गुण है वह भी दूरस्थ देश से हमारे श्रोत्र तक कैसे आता है उसके लिए हम वीचितरंग न्याय बताते हैं वह विज्ञान से अलग नहीं है। जैसा कि शब्द के लक्षण—श्रोत्रेन्द्रियग्राह्योगुण: शब्द:, वह शब्द आकाश में पैदा होता है। शब्दगुणकम् आकाशम् इति। न्यूटन ने जो फल के नीचे गिरते का कारण बताते हुए गुरुत्वमाध्याकर्षणशक्ति का कारण माना, वह दर्शन में है। महर्षि कणाद ने गुणों के विभाजन में गुरुत्व को स्वीकार किया है, आद्यपतनासमवायिकारणं गुरुत्वम्। अर्थात् प्रथम पतन का जो असमवायि कारण है वह गुरुत्व है। किन्तु उसको हम प्रायोगिक के रूप में सामने नहीं ला पाते हैं इसलिए दर्शन आज विज्ञान के पीछे हो गया। समाज की आकांक्षा के अनुरूप हमें दर्शन को प्रायोगिक के रूप में लाना पड़ेगा जिससे हम सतत परिपूर्ण हो सकेंगे।

निखिल ब्रह्माण्ड में ज्ञान की धारा असीम है। जिसमें वेद वेदांगादि आदि आते हैं। किन्तु इस धारा में ऐसी एक धारा आचार्यों मुनि ऋषियों द्वारा प्रवाहित की गई है जो कि वेदार्थ को चिन्तन मनन करते हुए दर्शन के रूप में परिवर्तित हुई है। सभी तत्त्वकारों का एक ही लक्ष्य है, धर्म-अर्थ-काम-मोक्ष इन चार पुरुषार्थों में मोक्ष पुरुषार्थ को परम पुरुषार्थ के रूप में प्राप्त करना। इसमें सभी दार्शनिकों का एकमत है। मार्गों में वैमत्य होने पर भी लक्ष्य में कोई विमति नहीं है। उस लक्ष्य में आत्मतत्त्व को प्राप्त करने के लिए दार्शनिकों ने जिस रीति को अपनाया है उसको दर्शन कहने पर कोई अतिशयोक्ति नहीं होगी। व्युत्पत्ति की दृष्टि से दृश् + ल्युट् (करणार्थक प्रत्यय से) दृश्यते ज्ञायते परमतत्त्वमनेन इति दर्शनम्। अर्थात् जिसके द्वारा परमतत्त्व आत्मतत्त्व को जाना जा सकता उसको दर्शन कहते हैं। क्योंकि प्राणियों का जो परम लक्ष्य नि:श्रेयस् उसके प्राप्ति में आत्मादिपदार्थों का साक्षात्कार अत्यन्त आवश्यक है। आत्मसाक्षात्कार के संदर्भ में श्रुति यह कहती है—

> आत्मा वाऽरे द्रष्टव्य: श्रोतव्यो मन्तव्यो निदिध्यासितव्यो।
> मैत्रेयात्मनो वा अरे दर्शनेन श्रवणेन मत्या वा विज्ञानेन इदं सर्वं विदितम्॥
>
> (वृहदारण्यकोपनिषद्)

अर्थात् आत्मसाक्षात्कार में श्रवण मनन और निदिध्यासन उपाय है। इस संदर्भ को याज्ञवल्क्य ने अपनी पत्नी मैत्रेयी के सामने उपदेश के रूप में रखा—

> श्रोतव्य: श्रुतिवाक्येभ्यो मन्तव्योश्चोपपत्तिभि:।
> मत्वा तु सततं ध्येय एते दर्शन हेतव:॥

समग्र विद्याओं में आध्यात्म विद्या यानि दर्शनशास्त्र को नितान्त सर्वोच्च स्थान दिया जाता है। मुण्डक उपनिषद् में ब्रह्म विद्या सब विद्याओं की प्रतिष्ठा (सर्वविद्या प्रतिष्ठा) बतलाई गयी है। भगवान श्रीकृष्ण ने भगवद्गीता में भी यह कहते हैं — ''आध्यात्मविद्याविद्यानां - - - - '' इससे यह ज्ञात होता है कि आत्मारूपी नये तत्त्वों का खोज ही दर्शन है।

हमारे भारतीय वाङ्मय में दर्शनशास्त्र आस्तिक और नास्तिक यानि वैदिक और अवैदिक के रूप में दो प्रकार का है। जो वेद की सत्ता को नहीं स्वीकार करते हैं—''वेदसत्तानभ्युपगन्तृत्वं नास्तिकत्वम्'' ये नास्तिक या अवैदिकदर्शन कहलाते हैं। जिसमें चार्वाक-जैन और बौद्ध प्रसिद्ध हैं। बौद्धों में भी — सौत्रान्तिक-वैभाषिक-योगाचार-माध्यमिक ये चार सम्प्रदाय प्रसिद्ध हैं। इन चार सम्प्रदाय को मिलाकर नास्तिकदर्शन 6 हैं। जो वेद की सत्ता को स्वीकार करते हैं—''वेदसत्ताऽभ्युपगन्तृत्वम् आस्तिकत्वम्'' उनको आस्तिक या वैदिक दर्शन कहलाते हैं। जिसमें सांख्य-योग-न्याय-वैशेषिक-पूर्वमीमांसा एवं उत्तरमीमांसा (वेदान्त) के रूप में आते हैं। कपिलमुनि के सांख्य एवं महर्षि पतञ्जलि के योगदर्शन बहुत्र समान यानी सिद्धान्तों

में अनेक स्थलों में एकमत होने के कारण उनको समान तत्त्व कहा जाता है। दोनों प्रकृति एवं पुरुषादि 25 तत्त्वों के विचार में समान होने पर भी योगदर्शन 26वें तत्त्व के रूप में ईश्वर तत्त्व का विचार किया है इसलिए योगदर्शन को सांख्यदर्शन से भिन्न मानते हुए सेश्वरसांख्य कहा जाता है। महर्षि जैमिनी जी का पूर्वमीमांसा दर्शन है, जिसमें बारह अध्याय है इसलिए मीमांसा को द्वादशलक्षणी कहा जाता है। मीमांसादर्शन का मुख्य प्रतिपाद्य विषय है वेदार्थ का विचार करना। व्यास जी का ब्रह्मसूत्र ही उत्तरमीमांसा का प्रथम सूत्रग्रन्थ है। जिस पर अनेक आचार्यों ने जैसा कि आचार्य शंकर ने अद्वैत मत का, आचार्य रामानुज ने विशिष्टाद्वैत सिद्धान्त का, मध्वाचार्य ने द्वैतवाद सिद्धान्त की स्थापना की है। इसी प्रकार वल्लभादि आचार्यों ने स्व स्व सिद्धान्तों का प्रतिपादन किया। जो भी हो इस दर्शन का मुख्य उद्देश्य ब्रह्मतत्त्व का विचार करना। महर्षि कणाद ने षड्पदार्थ के रूप में वैशेषिक दर्शन का उपस्थापन किया, परन्तु परवर्ती आचार्यों ने द्रव्य, गुण, कर्म, सामान्य, विशेष, समवाय से अतिरिक्त नवमाध्याय में प्रतिपादित अभावतत्त्व को संग्रह करके सप्तपदार्थसिद्धान्त का प्रतिष्ठापित किया। महर्षि अक्षपाद गौतम जी ने प्रमाण प्रमेयादि सोलह पदार्थ का व्यवस्थापन किया। दोनों के विचारों में समानता होने के कारण एवं बहुत्र सिद्धान्तों में मतभेद होने पर भी इन दो दर्शन को समानतन्त्र कहने पर भी कोई अतिशयोक्ति नहीं है। इस प्रकार आस्तिकदर्शन छः प्रकार का है। यहाँ पर यह ध्यान रखना चाहिए यह छह दर्शन वेदसम्मत होने पर भी विचारप्रधान है। इन दर्शनों में विचार मुख्य और वेदानुगत्य गौण है। जैसा कि मैक्समूलर ने कहा—

"They (systems of Philosophy) all speak as if they had for several generations elaborated their doctrines independently, and after they had done so, they seem to come back to get the approval of the Veda or to establish their conformity with the Veda as the recognised highest authority."

सभी आत्मवादी दर्शन दु:खध्वंस को मोक्ष मानता है, मोक्ष ही उनका परम प्रयोजन है। उस पर मैक्समूलर कहते हैं—

'Considering that the aim of all Indian Philosophy was the removal of suffering, which was caused by nescience and the attainment of the highest happiness, which is produced by knowledge, we should have more right to call it eudemonistic than pessimistic."

स्कन्दपुराण ने मुनि एवं महायोगीके रूपमें अक्षपाद गौतम मुनिका इस प्रकार वर्णन किया—

> अक्षपादो महायोगी गौतमाख्योऽभवन्मुनिः।
> गोदावरी समानेता अहल्यायाः पतिः प्रभुः॥ (स्कन्दपुराण)

इस प्रकार स्कन्दपुराण के कथन को रामायण और महाभारत ने भी मान्यता दी है। दार्शनिक महाकवि

श्रीहर्ष ने नैषधीयचरित में इन्द्र के समीप चार्वाक के कथा प्रसंग में न्यायवक्ता मुनि गौतम जी का उल्लेख किये हैं—

> मुक्तये यः शिलात्वाय शास्त्रमूचे सचेतसाम्
> गौतमं तमवेत्यैव यथा वित्थ तथैव सः ॥ (नैषधीयचरित)

जो भी मोक्ष को परमप्रयोजन के रूप में स्वीकार करते हुए महर्षि अक्षपाद गौतम जी ने पञ्चाध्याय युक्त न्याय सूत्र का प्रणयन किया। जिसका प्रथम सूत्र है —"प्रमाणप्रमेयसंशयप्रयोजनदृष्टान्तसिद्धान्तावयव तर्कनिर्णय वादजल्पवितण्डाहे- त्वाभासछलजातिनिग्रहस्थानानां तत्त्वज्ञानान्निश्रेयसाधिगमः ॥" न्या०सू० 1.1.1 न्यायसूत्रकार के महान उद्देश्य को प्रदर्शित करते हुए त्रयोदशशताब्दी में नव्यन्याय के प्रतिष्ठापक गंगेशोपाध्याय ने तत्त्वचिन्तामणि के प्रामाण्यवाद खण्डके विवेचन प्रारम्भ में कहा—"अथ जगदेवदुः खपंकनिमग्नमुद्दिधीर्षुरष्टादशविद्यास्थानेषु अभ्यर्हित-तमामान्वीक्षिकी परमकारुणिको मुनिः प्रणिनाय ॥" प्रामाण्यवाद ? इससे यह सिद्ध होता है कि मोक्षप्राप्ति साधन को जनसमाज के सामने रखने के लिए न्यायविद्या की संरचना मुनि ने की है। यहाँ प्रश्न उठता है न्याय किसे कहते हैं और न्याय एवं आन्वीक्षिकी में कोई अन्तर है या नहीं ? नी प्रापणे धातु से "नीयते प्राप्यतेऽर्थसिद्धिरनेन इति न्यायः" न्यायशब्दकी निष्पत्ति। "प्रमाणैरर्थपरीक्षणं न्यायः", अर्थात् प्रमाणों के द्वारा अर्थ का परीक्षण करना ही न्याय है ऐसा न्यायसूत्र के भाष्यकार वात्स्यायन ने कहा है। यहाँ यह ध्यतव्य है कि प्रमाण और प्रमेय पदार्थ में संशय प्रयोजन आदि पदार्थों के अन्तर्भाव होने से संशयादि पदार्थों का पृथग् निर्वचन व्यर्थ है इस पर समाधान देते हुए न्यायभाष्यकार कहते हैं यदि संशयादिपदार्थों का पृथग् निर्वचन नहीं करेंगे तो यह न्यायविद्या अध्यात्मविद्या के रूप रह जाएगा। जैसा कि—"तत्र संशयादीनां पृथग्वचनमनर्थकम्। संशयादयो यथासम्भवं प्रमाणेषु प्रमेयेषु चान्तर्भवन्तो न व्यतिरिच्यन्त इति। सत्यमेतत्। इमास्तु चतस्रो विद्याः पृथक्प्रस्थानाः प्राणभृतामनु-ग्रहायोपदिश्यन्ते यासां चतुर्थीयमान्वीक्षिकी न्यायविद्या। तस्याः पृथक्प्रस्थानाः संशयादयः पदार्थाः तेषां पृथग्वचनमन्तरेण अध्यात्मविद्यामात्रमियं स्यात् यथोपनिषदः। तस्मात्संशयादिभिः पदार्थैः पृथक् प्रस्थाप्यते ॥" न्या० भाष्यम् पृ० 3।

न्यायविद्या ही आन्वीक्षिकी विद्या है। क्योंकि अनु पश्चाद् ईक्षणम् अन्वीक्षणं, तया प्रवर्तते इति आन्वीक्षिकी न्याय विद्या। आत्मपदार्थ के श्रवणानन्तर युक्ति द्वारा उसकी इच्छा करना यानि मनन करना ही अन्वीक्षा। यह न्यायविद्या अन्वीक्षा का निर्वाहक है। अतः न्यायविद्या का दूसरा नाम आन्वीक्षिकी है। न्यायमञ्जरीकार जयन्तभट्ट ने विष्णुपुराण में प्रतिपादित चतुर्दशविद्याओं में जो न्याय विस्तर शब्द है वह गौतमीय न्यायविद्या का परिचायक है ऐसा स्वीकार किया है।

> अङ्गानि वेदाश्चत्वारो मीमांसा न्यायविस्तरः
> धर्मशास्त्रं पुराणञ्च विद्या ह्येताश्चतुर्दशः ॥ विष्णुपुराण

त्रयी, वार्ता, दण्डनीति, आन्वीक्षिकी इन चारों में आन्वीक्षिकी यानि न्यायविद्या पृथक् प्रस्थान है। अर्थशास्त्र मर्मज्ञ कौटिल्य ने न्यायविद्या का महत्त्व को प्रतिपादन करते हुए कहा है—

प्रदीपः सर्वविद्यानामुपायः सर्वकर्मणाम्।
आश्रयः सर्वधर्माणां सेयमान्वीक्षिकी मता॥

अर्थात् सभी विद्याओं के प्रदीप सभी कर्म के उपाय सभी धर्म का आश्रय यह न्याय विद्या है। शास्त्रकारों ने भी न्यायशास्त्र की इस प्रकार स्तुति की है—"काणादं पाणिनीयंश च सर्वशास्त्रोपकारम्।" यहाँ पर काणाद से न्यायशास्त्र को बतलाया गया है। इसी प्रकार आचार्य मनु के अनुसार धर्मतत्वनिनिर्णोषु व्यक्ति को प्रत्यक्ष और शास्त्ररूप शब्द प्रमाण के अतिरिक्त अनुमान को भी समझना चाहिए। अनुमान के बिना शास्त्रप्रतिपादित तत्त्वों का यथार्थ ज्ञान संभव नहीं है। जो वेद के अविरोधी तर्क द्वारा शास्त्र का मनन नहीं करते हैं उनको तत्त्वज्ञान कैसे होगा।

प्रत्यक्षमनुमानञ्च शास्त्रञ्च विविधागमम्।
त्रयं सुविदितं कार्यं धर्मशुद्धिमभीप्सता॥

आर्षं धर्मोपदेशञ्च वेदशास्त्रं विरोधिना।
यस्तर्केणानुसन्धन्ते स धर्मं वेद नेतरः॥ मनुस्मृति

न्यायशास्त्र के आचार्यपरम्परा में सर्वप्रथम महर्षि गौतमजी आते हैं जिन्होंने न्यायसूत्र की संरचना की है जिसमें पाँच अध्याय, प्रत्येक अध्याय में दो आह्निक, सूत्र संख्या 528 है। सूत्र के ऊपर भाष्य वात्स्यायन ने लिखा, उद्योतक रने न्यायवार्त्तिक, सर्वतन्त्रस्वतन्त्र वाचस्पति मिश्रने न्यायवार्त्तिकके ऊपर न्यायवार्त्तिकतात्पर्यटीका लिखी है। न्यायवार्त्तिकतात्पर्यटीका के ऊपर आठवीं या नवमी शताब्दी में आचार्य उदयन ने न्यायवार्त्तिकतात्पर्यपरिशुद्धि टीका लिखी है। ये सभी प्राचीन न्याय परम्परा में आते हैं। न्याय में प्राचीन एवं नव्य के रूप में दो परम्परा मिलती है। जिसमें प्राचीन परम्परा में प्रमेय को प्रधान मानते हुए विचार किया गया है। नव्यपरम्परा में प्रमाण को प्रधान मानते हुए—"मानाधीना मेयसिद्धिः।" इस न्याय को अपनाते हुए त्रयोदशशताब्दी में गंगेशोपाध्याय ने तत्त्वचिन्तामणि लिखी है। उसके ऊपर रघुनाथशिरोमणि ने दीधिति नामक टीका लिखी है। उन्होंने दीधिति टीका के प्रारम्भ में लिखा है—

न्यायमधीते सर्वस्तनुते कुतुकान्निवन्ध्मप्यत्र।
अस्य तु किमपि रहस्यं केचन विज्ञातुमीशते सुधियः॥

दीधिति के ऊपर षोडशशताब्दी में जगदीश तर्कालंकार ने जागदीशी एवं गदाधर भट्टाचार्य ने गादाधरी लिखी है। ये सभी नव्यन्याय के प्रमुख आचार्य हैं। नव्यन्याय के अनुसार न्याय का लक्षण है—

उचितानुपूर्वीकप्रतिज्ञादिपञ्चक समुदायत्वं न्यायत्वमिति। ''प्रत्यक्षपरिकलितमप्यर्थमनुमानेन वभुत्सन्ते तर्करसिकाः।'' अर्थात् वस्तु के प्रत्यक्ष होने पर भी अनुमान से सिद्ध करने के लिए तार्किक हमेशा प्रयासरत है। इसलिए नव्यन्याय को प्रमाणशास्त्र कहने पर भी कोई अतिशयोक्ति नहीं होगी।

यहाँ पर यह ध्यान देना चाहिए न्याय एवं वैशेषिक समानतन्त्र है। क्योंकि न्याय सूत्रकार द्वारा प्रतिपादित प्रमाणादि सोलह पदार्थ वैशेषिक प्रतिपादित द्रव्यगुणकर्म-सामान्य-विशेष-समवाय और अभाव इन सातों में अन्तर्भाव होते हैं, जैसा कि प्रत्यक्ष अनुमान उपमान शब्द इन चार प्रमाणों में प्रत्यक्ष इन्द्रिय स्वरूप है अतः इसका द्रव्य में अन्तर्भाव है। अनुमान व्याप्तिज्ञानस्वरूप, उपमान सादृश्यज्ञानस्वरूप, शब्द पदज्ञानस्वरूप होने के कारण इन तीनों बुद्धिगण में अन्तर्भाव होते हैं। इसलिए नव्यनैयायिकों ने सात पदार्थों में कोई विमति प्रदर्शन नहीं की है। जैसा कि न्यायसिद्धान्तमुक्तावलीकार विश्वनाथ ने कहा है—''एते च पदार्थाः वैशेषिकनये प्रसिद्धाः, नैयायिका-नामप्यविरुद्धा एव।'' वैशेषिकों का लक्ष्य न्याय की तरह मोक्ष है। सूत्रकार महर्षि कणाद ने प्रतिज्ञा की है—''द्रव्यगुणकर्मसामान्यविशेषसमवायपदार्थानां साधर्म्यवैधर्म्याभ्यां तत्त्वज्ञानं निःश्रेयसहेतुः।'' इससे प्रतीत होता है कि विशेषपदार्थ- ''अन्त्यनित्यद्रव्यवृत्तिः विशेषः'' को स्वीकार करने से कणाददर्शन वैशेषिकदर्शन के रूप में प्रसिद्ध हुआ।

पदार्थ -

पदों का जो अभिधेय होता है उसको हम पदार्थ कहते हैं। द्रव्य गुण कर्म सामान्य विशेष समवाय और अभाव ये सात पदार्थ हैं। द्रव्य गुणों के आश्रय है। द्रव्य जो पृथिवी-जल-तेज-वायु-आकाश-काल-दिशा-आत्मा-मन के भेद से नौ प्रकार का है। जिसमें पृथिवी जल तेज और वायु नित्य एवं अनित्य के भेद से दो प्रकार का है। नित्य जो कि परमाणु स्वरूप है। अनित्य कार्यरूपा है। इन्हीं परमाणुओं से समस्त संसार की सृष्टि है। न्याय वैशेषिकों का यह प्रकल्पन अत्यन्त वैज्ञानिक है। क्योंकि विज्ञान जो परमाणु का खोज करके उसको तोड़कर इलेक्ट्रोन न्यूट्रन प्रोट्रन के रूप में संज्ञा देकर वैशेषिकों के परमाणु को तोड़ दिया ऐसा कथन केवल प्रलाप मात्र है। चूकि कणाद के मत में परमाणु वह है जो निरवयव, क्रियावान् एवं नित्य है। ''निरवयवत्वे सति क्रियावान् परमाणुः'' (सप्तपदार्थी)। ऐसा परमाणुविषयक महर्षि कणाद का चिन्तन अत्यन्त गंभीर मूलक, प्रासङ्गिक एवं वैज्ञानिक भी है। हमारे शास्त्र में ईश्वर को जगत् के निमित्त कारण के रूप में स्वीकार किया गया है, ईश्वर की सद्भाव में अनुमान प्रमाण एवं शब्दप्रमाण विद्यमान है। जैसा उदयनाचार्य ने कहा—

> कार्यायोजन धृत्यादेः पदात् प्रत्ययतः श्रुतेः।
> वाक्यात् संख्या विशेषाच्च साध्यो विश्वविदव्ययः॥

ईश्वर की इच्छा से दो परमाणु में क्रिया होती है, जिसे दो परमाणुओं के संयोग से द्वयणुक, तीन द्वयणुक के संयोग से त्रसरेण, इसी क्रम से सृष्टि होती है, यह एक वैज्ञानिक प्रकल्पना है। उसी प्रकार घटादि में

रूपादि का परिवर्तन कैसे होता है इसका समाधान भी नैयायिक देते हैं, जिसे हम पाकज प्रक्रिया कहते हैं। उसमें नैयायिकों का कथन है घट के अवयव कपाल में तेज संयोग से रूपादि के परिवर्तन होने पर घटादि में रूपादिपरिवर्त्तित होते हैं। इसलिए नैयायिक अवयव पीठरपाकवादि हैं। किन्तु वैशेषिक परमाणु में पाक मानते है इसलिए उनको पीलुपाकवादी कहा जाता है। यह पाकज प्रक्रिया भी विज्ञान पर आधारित है।

इसी क्रम में न्याय वैशेषिकों का जो प्रत्यक्ष प्रक्रिया है वह भी एक विज्ञान पर आधारित है क्योंकि इन्द्रिय विषयके साथ सम्बद्ध होने पर ही विषय का प्रत्यक्ष होता है अन्यथा नहीं। उसी प्रकार अनुमान एवं शाब्दबोध भी विज्ञान पर केन्द्रित है। शब्दके सुनने पर कैसे शब्दार्थ का बोध होता है इसका विशद विवेचन शास्त्रों में किया गया है। इसलिए हम नि:संकोच कह सकते हैं कि हमारा न्याय वैशेषिकदर्शनशास्त्र विज्ञान से परिपूर्ण है। इसका प्रायोगिक के रूप में विचार विमर्श होना चाहिए। वैज्ञानिक तत्त्वों का सर्वदा प्रतिपादन करने के कारण इस न्यायशास्त्र की सदा भारतीयदर्शन में एक विशिष्ट पहचान रही है।

अन्त में मैं महान् वैज्ञानिक आइनस्टीन का वक्तव्य उद्धृत करना चाहूँगा—

A scientist can't be a scientist if he is not a seer.
A seer can't be a seer if he is not a scientist.

Albert Einstein

Universality in Indian Grammatical System

Dipti S. Tripathi

The origin of Indian grammatical system can be traced to Vedic literature. There are mantras in the Vedas like 'catvāri śṛṅgā trayo asya pādā dve śīrṣe sapta hastāso asya / tridhā baddho vṛṣabho roravīti maho devo martyan āviveṣa' (ṚV 4.58.31) that have been explained in the later grammatical literature, especially the Mahābhāṣya, as having reference to language analysis. In different sūktas different aspects of Vāk have been spoken of, for example, the eternity and all pervasiveness of language, the classification of words, process of articulation as also the philosophy of, or the mystery behind language. In the Bṛhaspati or Vācaspati sūkta purity of speech (language) has been emphasized as also the power of speech and the depth of knowledge that is slowly revealed through language[1]. The Brāhmaṇa literature contains statements like Oṁkāraṁ pṛcchāmaḥ ko dhātuḥ kiṁ prātipadikaṁ kiṁ nāmākhyātaṁ kiṁ liṅgaṁ kiṁ vacanaṁ kā vibhaktiḥ kaḥ pratyayaḥ kaḥ svara upasargo nipātaḥ kiṁ vai vyākaraṇaṁ ko vikāraḥ ko vikārī kati mātraṁ kati varṇaḥ katyakṣaraḥ kati padaḥ kaḥ saṁyogaḥ kiṁ sthānanādānupradānakaraṇam (gopatha brāhmaṇa 1/24) which is directly related to grammatical analysis. The Nighanṭu and Nirukta are also examples of application of critical apparatus to linguistic analysis. Thus the Indian grammatical system and speculation can safely be stated to have originated in Vedic literature.

The reason for this is not very difficult to imagine. The rigorous exercise undertaken, to preserve the oral tradition of the Vedas, required a very deep understanding of phonological, morphological as well as syntactical processes underlying the system. The phonetic and phonological analysis led to the development of the discipline known as śikṣā 'svaravarṇādyuccāraṇaprakāro yatra śikṣyate sā śikṣā'. The morphological and syntactical analysis developed into the discipline of vyākaraṇa. Thus between the two disciplines of śikṣā and vyākaraṇa all aspects of language analysis were covered.

It is difficult to present a chronological history of the development of grammatical literature in Sanskrit, over a period of time, since we do not have any pre-Paninian grammatical work available today. But the monumental work on grammar, Aṣṭādhyāyī of Pāṇini, is in itself a proof of the rich grammatical tradition that must have existed before him and would have led to its culmination in the unique work which can be best described in the words of L. Bloomfield 'This grammar, which dates from somewhere round 350 to 250 B.C., is one of the greatest monuments of human intelligence. It

describes, with the minutest detail, every inflection, derivation and composition, and every syntactic usage of its author's speech. No other language, to this day, has been so perfectly described' (p. 11, Language British edition, reprint 1950). It is a well-known fact that Pāṇini has referred to ten grammarians in Aṣṭādhyāyī, leading to the conclusion that they were his predecessors. There would have been several more who might not have been referred to, by name, in the Aṣṭādhyāyī but who would have contributed through their works in the refinement of the grammatical system.

One can clearly see two types of linguistic exercise taking place side by side, in the Sanskrit grammatical tradition. First, the structural analysis of a highly precise and logically structured language[2] through rules generating infinite structures and second, the metaphysical analysis of language per se. The first exercise is epitomized in the Aṣṭādhyāyī of Pāṇini and the second in the Vākyapadīya of Bhartṛhari. Whereas Pāṇini provides a model par excellence of structural analysis Bhartṛhari looks at language from a philosophical angle and tries to engage himself in unearthing the mystery behind language universals which he calls śabdatattva.

The Vākyapadīya of Bhartṛhari deals with two levels of language. The uccarita (spoken) and the sphoṭātmaka. His theory of sphoṭa tries to unravel the mystery behind the process of communication of meaning, like how a certain word, articulated through speech by the speaker and heard by the listener, conveys meaning. He tries to bridge the gap between speech and language through the theory of Sphoṭa. Sphoṭa does not have any physical entity. It is present in the human mind and helps in organizing separately uttered sounds into meaningful indivisible units. Bhartṛhari tries to solve the gap between sound utterances and the meaning bearing units, whether they be word or sentence.

Bhartṛhari further goes beyond language use by human beings and also tries to present the case of that form of language which is eternal and imperishable. Since it has no beginning it has no end[3] either. One would not go into the details of this aspect of Bhartṛhari's analysis because it is not directly connected with linguistic analysis as we understand it today. However, the second and the third Kāṇḍas of Bhartṛhari's Vākyapadīya provide enough material to develop models for universal language application and analysis.

Bhartṛhari was followed by Kāuṇḍabhaṭṭa and Nāgeśabhaṭṭa who further developed this analytical mechanism and refined it to an extent where it could be applied to analyzing human language in general. I would like to site just two examples of the model presented by the Sanskrit grammatical tradition culminating in the Laghumañjūṣā of Nāgeśa. In the structural analysis of Sanskrit, Pāṇini divided the Sanskrit language into two categories i.e. Subanta and Tiṅanta. This was a language specific classification but the classification adopted by grammarians like Bhartṛhari and Nāgeśabhaṭṭa differ from Pāṇini's approach because it is not a language specific classification (structural)

but a more universal classification (semantic) which can be applied to any language. Classifications like nāmaśabda, kriyāśabda etc. are based on semantic considerations rather than structural considerations and the model that can be prepared by taking inputs from this system can be presented in a table as under:

A nāmaśabda is	+ class
	+ instance
	+ gender
	+ number
	+ case

if we include Bhartṛhari's 'śabdopi śabde' bhāsate we need to include + śabda (form) in this table. Similarly if we look at the verbals it can be presented in the following table:

A verbal is	+ action (vyāpāra)
	+ effect/fruit (phala)
	+ doer or performer of the action (vyāpārāśraya)
	+ receptor of the effect/fruit (phalāśraya)

As can be clearly seen from the above, these models can be applied to any human language. Without going into further details one would like to point to other classifications like case, compounds etc. that have been dealt with in this tradition for exploring the possibilities of developing models of language universals.

Bhartṛhari's analysis of syntax also provides us with enough inputs to develop a universal syntactic model. It would be worthwhile to explore the vast literature available in this tradition for developing models of language universals which could further lead to unraveling the mysteries of functioning of the human mind.

संदर्भ

1. सक्तुमिव तितउना पुनन्तो यत्र धीरा मनसा वाचमक्रत।
   अत्रा सखाय: सख्यानि जानते भद्रैषां लक्ष्मीर्निहिताधि वाचि।।
   यज्ञेन वाच: पदवीयमायन् तामन्वविन्दन्नृषिषु प्रविष्टाम्।
   तामाभृत्या व्यदधु: पुरूत्रा तां सप्त रेभा अभि सं नवन्ते।।
   उत त्व: पश्यन् न ददर्श वाचमुत त्व:श्रृण्वन् न श्रृणोत्येनाम्।
   उतो त्वस्मै तन्वं वि सस्रे जायेव पत्य उशती सुवासा:।।
2. The Sanskrit language, whatever its antiquity, is of a wornderful structure; more perfect that Greek, more copious than Latin and more exquisitely refined than either – Sir William Jones; R.A.S.B. Inaugural speech 1786
3. अनादिनिधनं ब्रह्म शब्दतत्त्वं यदक्षरम्।
   विवर्ततेऽर्थभावेन प्रक्रिया जगतो यत:।। वाक्यदीय 1.1

Teaching tools and Learning trends in Sanskrit

Pratapanand Jha

The human being, according to the traditional scriptures, is the most beautiful, thinking and complex creation of the Supreme Lord, the primal God of Creation according to the Vedic Cosmology. Lord Prajāpati blessed the human being with many sensory organs for various functions and an intelligent and perceptive brain to make his form a wondrous one. Each of these organs works independently yet in a complementary manner with each other in order to make a human being capable of understanding information from every perspective. This natural gift of receiving multimedia information and compiling this into a knowledge-base enables the human being to understand a subject holistically and provides him with an easy access to cognition.

With 125 crore plus population, India is one of the culturally rich and vibrant civilizations of the world. From the prehistoric period, this country has been recognized the world over because of its geographical, cultural and linguistic diversity. The traditional Indian learning system goes back to the Guru-śiṣya paraṁparā, in which a student spends a considerable part of his life with the teacher, in the āśrama and follows him as a guide and mentor in every aspect of life. The known Indian learning tradition started several millennia before Christ with the Vedas and the Upaniṣads. The Upaniṣads etymologically signify sitting down near a spiritual teacher to receive instruction. Ācārya Śaṅkara re-initiated this paraṁparā. Guru is one who removes the darkness of ignorance, as a role model. His teaching is not restricted to sermons, but demonstrated by his conduct and values. Guru is considered to be no less than God.

गुरुरादिरनादिश्च गुरुः परमदैवतम्।
गुरोः परतरं नास्ति तस्मै श्रीगुरवे नमः ॥

(विश्वसारतन्त्र)

Śiṣya has desire for knowledge as a 'jijñāsu'. He has 'śraddhā' and 'bhakti', trust and devotion, towards the teacher. Śraddhā opens the channel to him for accepting knowledge. Bhakti equips him with undivided attention, commitment and discipline. He learns to give up his own antipathies and sympathies, grow in emotional maturity, and recognize different dimensions of the teacher and his instructions. Learning in these āśramas was not limited to specific subjects or disciplines but extended to the

human being's relationship with other human beings, nature and the universe. Guru and śiṣya, together, enhance each other's knowledge.

ॐ सह नाववतु । सह नौ भुनक्तु । सह वीर्यं करवावहै ।
तेजस्वि नावधीतमस्तु । मा विद्विषावहै ।
ॐ शान्तिः शान्तिः शान्तिः

(कठोपनिषद्, शान्तिपाठ)

When this tradition is compared with the modern learning tools and trends followed in the last 100 years, there is an impression, that once again we are moving towards the conceptual framework provided by Guru-śiṣya paramparā. Figure 1: Learning Tools pictorially depicts this process.

Modern classroom teaching started with oral explanations. It soon came across limitations in terms of information retention. Many disciplines of science, history, archaeology, etc. confronted limitations in explaining the macro and micro details of the subject and faced an urgent need of visual aids in presentations. Visual aids helped in reaching the objective by placing emphasis on whatever was being said. It has been demonstrated that clear pictures multiply the audience's level of understanding of the material presented, and should be used to reinforce the message of the teacher, clarify points and create excitement.

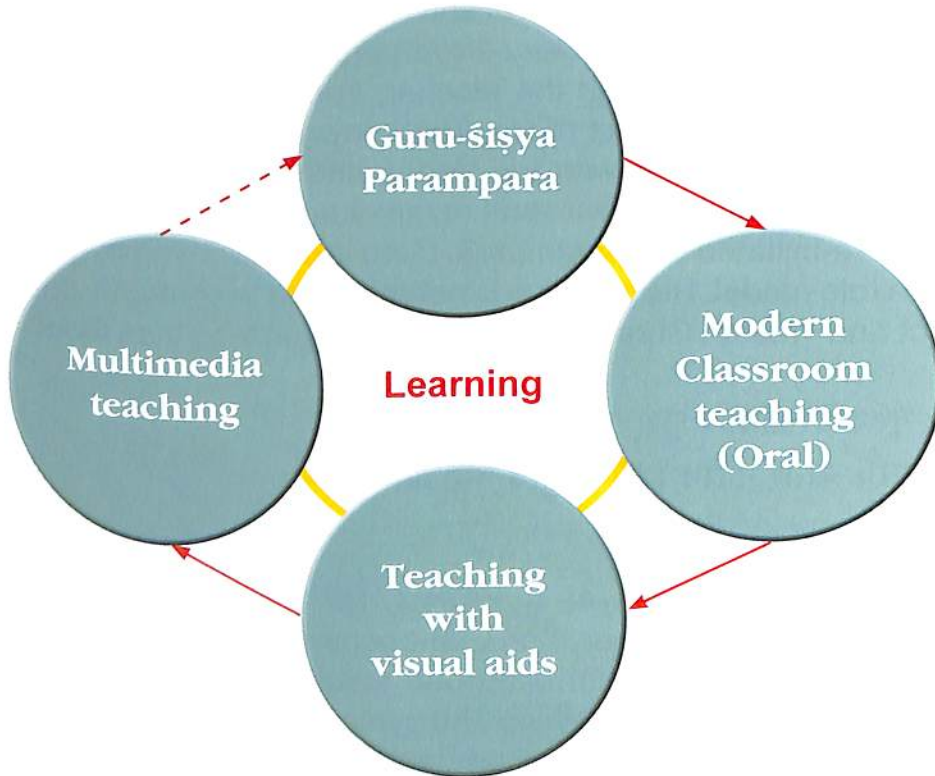


Figure 1: Learning Tools

Visual aids involve audience and require a change from one activity to another, from hearing to seeing. When one uses visual aids, there is an additional movement on the presenter's part, which places his control over the presentation, and benefits the audience and presenter. Multimedia appeal to more than one sense simultaneously increasing the audience's understanding and retention level. The concepts or ideas presented are no longer simply words in such presentation - but words, images plus audiovisuals. Figure 2 cites the effectiveness of multimedia on information retention.

The studies[1] below, reveal interesting statistics that support these findings:

- Experimental psychologists and educators have found that retention of information three days after a meeting or other events is six times greater when information is presented by visual and oral means than when the information is presented by the spoken word alone.
- Educational researches suggest that approximately 83% of human learning occurs visually, and the remaining 17% through the other senses - 11% through hearing, 3.5% through smell, 1% through taste, and 1.5% through touch.
- Studies suggest that three days after an event, people retain 10% of what they heard from an oral presentation, 35% from a visual presentation, and 65% from a visual and oral (Multimedia) presentation. However, through repetitive learning, one can retain information up to 95%.

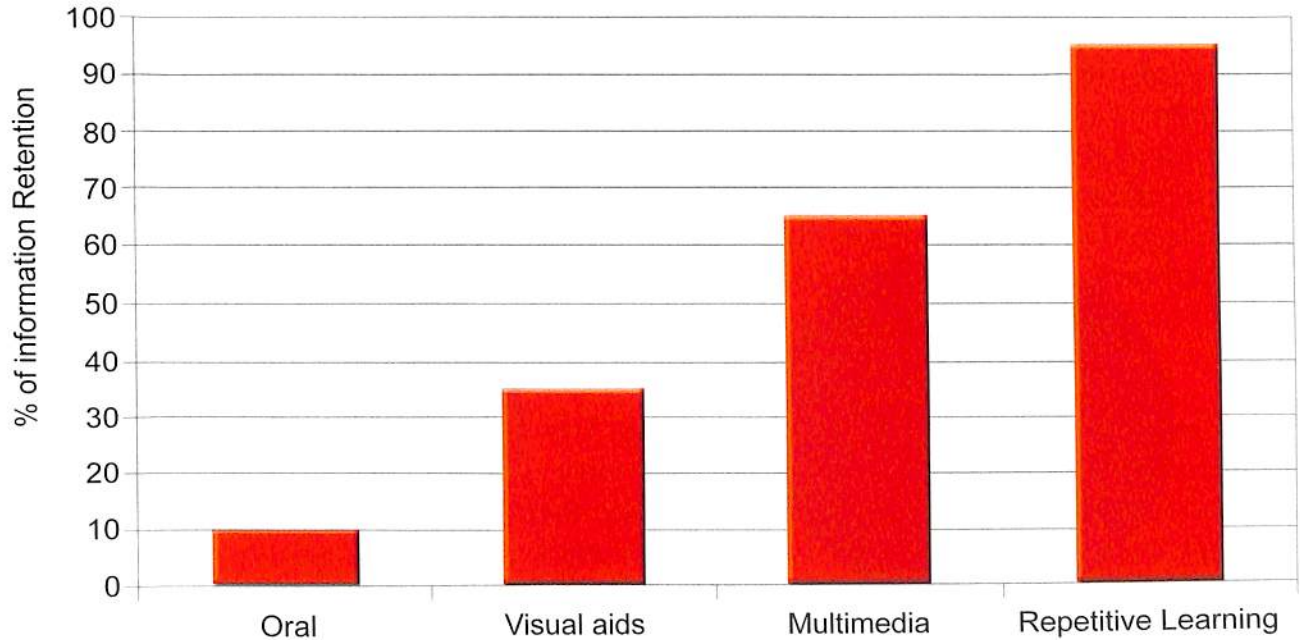


Figure 2: Chart indicating information retention with tools

An interesting aspect of traditional learning was its inclusive approach, whereby the students used to get knowledge irrespective of his subject or discipline. In our modern education system, we started with subject specific studies. We used to divide students of science and arts (humanities) at the eighth standard earlier (presently at the tenth standard). Those who opt for arts can't take science at a later date. It has been felt that the expertise only in selected area does not solve social problems. Now, all over the world, the concept of inter-disciplinary studies has evolved. The Government of India, in its recent act[2], has included interdisciplinary studies. Now, the students can study the subjects of their interest irrespective of their discipline. A student of physics can also study architecture and music. Figure 3 indicates this. Again, only a few disciplines are taught in available institutions, and these institutions are also facing scarcity of experts in multidisciplinary areas. In the absence of sufficient facilities in these institutions, Guru-śiṣya relationship is not shaped properly.

This can be avoided only if we provide the facility of inclusive learning across disciplines, without the barrier of textual learning and with practices as major components of learning. A paper highlighting the relevant parts from the Saṃskṛta texts can be included in each of the course on architecture, engineering, medicine, management, administration etc. to initiate a dialogue between the traditional and modern knowledge

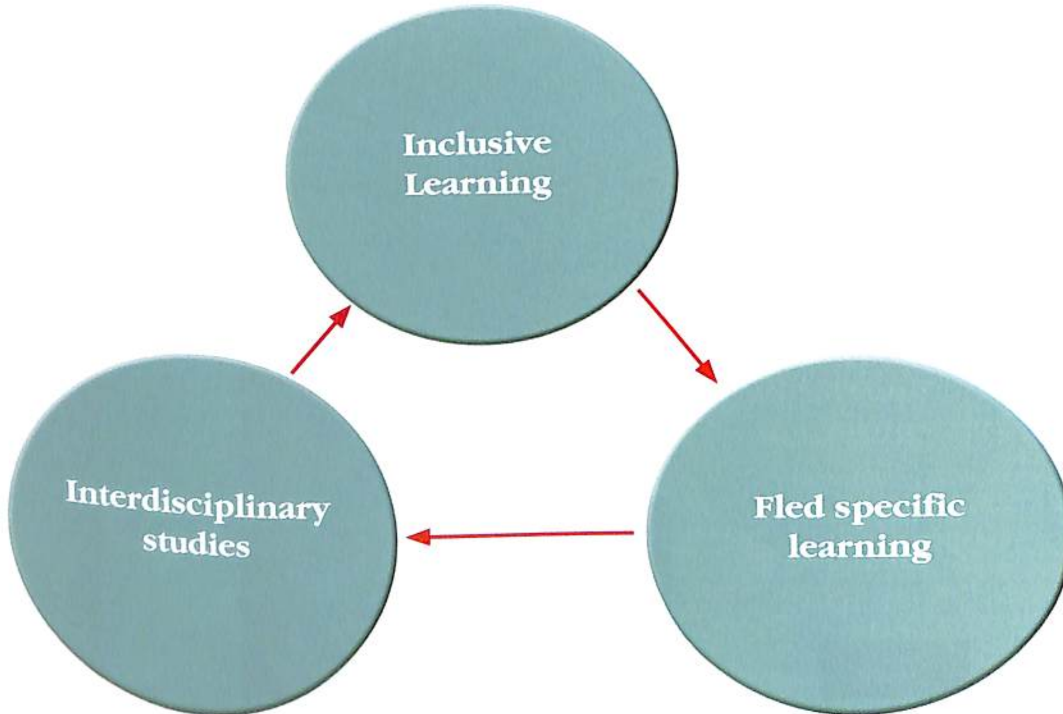


Figure 3: Learning Triangle

systems. For example, a student of architecture must be given the basic concepts of related texts in Saṃskṛta like Śulbasūtra, Śilpa Śāstra, Mayamataṃ, Vāstuśāstra, Samarāṅgaṇasūtradhāra, Aparājitapṛccha (a dialogue between Viśvakarmā and his son Aparājita), Śilparatna and Viṣṇudharmottarapurāṇa. Similarly, a student of medicine may be given the idea about the Caraka and Suśruta Saṁhitās. These are encyclopedias of medicine compiled from various sources from the mid-first millennium BCE to about 500 CE. The third major treatise is called the Aṣṭāṅgahṛdaya Saṁhitā, which is a concise version of the works of Caraka and Suśruta. They are among the foundational works of Āyurveda.

Another interesting aspect of traditional learning system is the collective nature of intellectual property. It was protected as belonging to a saṁpradāya, school and community and not to individuals as is the vogue today. The basic idea behind this is that any concept would not have been visualised or implemented in isolation. The pros and cons of a concept were visualised much before it was transmitted orally or penned down. Knowingly or unknowingly, many people contributed before a concept was fully matured. Also, when brought into circulation there were many iterations, based on the feedback and responses from many people. Therefore, any output in Indian thought had many intellectual inputs and no single individual can take the whole credit for it. In India, many art and craft traditions are still known through family or location names, as these have been developed with contributions from all concerned through generations. Dogrā art, Mithilā paintings are some such examples. We need to evolve a sui generis system for community based protection of Intellectual Property Right so that community contributions are acknowledged, properly compensated and not misappropriated and misused.

The above illustrations indicate that for the overall development of an individual, society and the humanity at large, inclusive learning is the only way. It is also true that this can't be implemented hastily. The focus of learning must not be limited only to money minting. For this, a long term policy, infrastructure and commitment are required. For identifying the development processes in the framework of moral order, cultural identity and creativity, UNESCO seeks to strengthen the cultural dimensions of development. At the launching of the World Decade for Cultural Development (1988-1997), Federico Mayor, Director-General, UNESCO said[3],

The experience of the last two decades has shown that culture cannot be dissociated from development in any society, whatever its level of economic growth or its political and economic orientation... Wherever a country has set itself the target of economic growth without reference to its cultural environment, grave economic and cultural imbalances have resulted and its creative potential has been seriously weakened. Genuine development must be based on the best possible use of the human resources and wealth of a community. Thus, in the final analysis, the priorities, motivations and objectives of development must be found in culture.

It is widely accepted that culture defines the way of life for individuals providing a social sphere of action within which they recognize themselves and others. The interrelationship between culture and development is yet to be fully appreciated by planners in India and in most of the former colonised countries. There is an urgent need to focus in the light of the sāṃskṛtika tradition on an inclusive society that encompasses not only human beings and animals but also nature and environment.

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Sanskrit and the Civilizational Crisis

Kapil Kapoor

Civilisations have risen and fallen – the Egyptian, the Greek, the Roman – but India's Vedic civilisation continues to live in spite of marked vicissitudes. Sanskrit is the voice and vocabulary of that enduring civilisation, the language that embodies an alternative knowledge culture. And today when the contemporary Western civilization that has 'globalised faces a deep crisis that threatens in fact the very survival of mankind, the Sanskrit knowledge culture, its vast intellectual wealth alone may provide the solutions. Justice Kuldip Singh in his historic 1993 Supreme Court judgement on the teaching of Sanskrit, quoting from the 1957 Government of India's Sanskrit Commission, noted that Sanskrit is not a language but the vocabulary of thought and culture "not only of India but of a good part of Asia as well... that the Indian people and the Indian civilisation were born, so to say, in the lap of Sanskrit and it went hand-in-hand with the historical development of the Indian people, and gave the noblest expression to their mind and culture which has come down to our day as an inheritance of priceless order for India, nay, for the entire world[1]." Today, more than ever, the world needs the culture of thought and values enshrined in Sanskrit.

But first, what is the nature of the crisis? For people of the higher country of the mind, for those who can see beyond the surrounding hills into the vast valleys receding into the horizon, the contemporary civilization is undoubtedly in a crisis - the receding Himalayan glaciers, the alarming melting of the two ice caps that the earth wears, the Antarctica and the Arctic, the expanding 'hole' in the ozone layer, the dwindling rain forests the drying up of rivers, more than 100 natural disasters and terror attacks in one year, the seemingly unending 'ethnic wars', unsustainable consumption and the stock-piling of WMDs. It all adds up to a threat for the very existence of the mankind itself. Of course, those immersed in the philosophy of comfort, consumption and indulgence do not see it and it is left to those who inhabit the higher ground and can see into the distance to see what is coming.

Analysing this crisis, Professor Jorge Armand, in a powerful statement laid the blame squarely on the foundations of the Western Civilization[2]. In this critique, Latin American intellectuals like him have led the way. It is noted that even in the precincts of western universities, the ethnocentric and evolutionary prejudices embedded in structures such as 'modernity' have begun to be questioned and the whole idea of progress is

now seen as a myth, a myth rooted in 'biological Darwinism' that bred at one point of time enthusiastic optimism in all thinking, including that in the social sciences, about the future of humanity.

But, Prof. Armand says, pessimism has replaced this enthusiasm and concepts such as 'development' and 'growth' are now suspect as they have begun to be seen as simply loaded valuations of 'change'. 'Modernity', the chief paraded value of the contemporary civilization, it is realised is not an evolved state as it was made out to be but simply another culture, an alternative culture. Its evolutionary assumption of Darwinism of time is once again being re-valued in relation to the non-Modern culture's cyclical concept of time. As Prof. Armand, puts it:

"It is much more scientific to think of modernity as a culture and not as a stage in the evolution of human race ... There is also the unfounded supposition that 'progress' really exists, which ... is one of the principal myths of modernity."[3]

The same evolutionary prejudices, Prof. Armand argues, are deeply embedded in the contemporary social theory, in the idea of social change and progress, a kind of 'social Darwinism'. However, the scholar goes on to note that "the idea that human kind had passed from a condition that was in every way inferior (ethically, economically, socially etc.) to a superior one (with greater human fulfillment, freedom, decency and happiness) today seems naïve, considering the historical events of the 20th century.[4]

In fact, there is a general disillusionment with what 'modernity' has actually achieved. A Chilean scholar is quoted as saying:

"A rural life style had been the norm until the 18th century. Western societies changed this and went for urban life, and now we have megalopolises, slums and all the problems of cities. Western societies went for industrialization and have achieved the alienation of man in a technocratic world run by computers. They went for hygiene and have ended up meddling with the natural biological order with all the unforeseen consequences that arise from this. But above all, western societies went for freedom as their essential goal and now face an excess of regulations, all kinds of pressures and consequently, a lack of freedom."[5]

What the world faces is a 'generalized crisis' – ecological disaster; population explosion; high consuming, much wasting human being; unequal food distribution; appearance of what he calls 'pandemics' (AIDS, Acquired Immune Deficiency Syndrome); reappearance of infectious diseases; return to tribalism and wars, and generalized dependency on drugs – 'culturally acceptable drug dependence'.[6]

More serious than all this, or may be in a causal relationship with this, with reference to the western society, Prof. Armand says that there is "this lack of an ethical frame of

reference as we approach the new millennium. The values and basic social conventions that have existed since time immemorial, that determined human relations, especially the family and gender roles, and which had fundamental role of giving coherence to society have lost their authority and force. No alternative set of values has replaced them; quite the contrary. Traditional religious beliefs and socio-political ideologies that were valid until recently are continuously giving ground in the face of the silent advance of a shapeless and stultifying belief in economic power, money, consciousness and status ...."[7]

Two scenarios of the future of mankind, we are told, are being sketched – the apocalypse, a thermo-nuclear collapse of modern western civilization and the 'brave new world', the dehumanized cybernetic-genetically engineered world, a final triumph of Logic and Science, where human beings would be robotic. Is there a third choice? As the crisis deepens, it is said, "it cannot be overcome by simply putting filters in chimneys and water-treatment plants in factories ... solutions ... must come from a critical reappraisal of the modern world and the culture itself ..."[8]. We must go to the roots, the foundations.

The root, the 'epistemology of this crisis', is the Abrahamic knowledge culture, its (i) theocentrism (ii) its monistic imperative, and (iii) its anthropocentrism, the biblical dogma of man, by virtue of being the chosen creature, as the lord and master of all nature: "Then God said let us make man in our own image, after our likeness; and let them have dominion over the fish of the sea, and over the birds of the air, and over the cattle, and over the earth, and over every creeping thing...So God creates man in his own image, in the image of God he created him; male and female he created them. And God blessed them, and God said to them "Be fruitful and multiply and fill the earth and subdue it; and have dominion over the fish of the sea and over the birds of the air, and over every living thing that moves upon the earth." (Genesis 1.26-28). This is a blank cheque given to man (i) to 'subdue' all beings, (ii) to 'dominate'/conquer nature and all beings and to 'enjoy' and (iii) to indulge and consume. The West is rigorously obeying the commands to submit everything to man's purpose – its imperialism, its wars and its use of knowledge "to bend nature to man's purpose" (Descarte on Method). The Cartesian paradigm of the separateness of reality, of every entity unconnected with every other entity is implicit in this injunction to man. Post-Renaissance ontological shift from God to man and the epistemological shift from verbal authority to reason spurred the growth of science and technology to maximize production and subdue nature and man leading to cataclysmic World Wars.

This world-view and these man-centered technologies of conquest will not save the civilization. A fundamental change is needed, a shift of the foundational knowledge paradigm. Abrahamic and Vedic are the two alternative knowledge cultures, one expressed in Hebrew and the other in Sanskrit. As a cultural community's conception of 'reality' determines its theory of knowledge, the object, the means, the source, the

validation of knowledge, two kinds of knowledge cultures are recognizable –Abrahamic and, Vedic, what Abrahamic scholars pejoratively dismiss as Pagan. The chief marker of the Abrahamic-Vedic opposition is the Formless Personal God presiding over a separate material universe as the object of knowledge (and devotion), an unqualified monotheism versus polytheism of an informing principle immanent in the material universe and taking different forms as so many 'gods'.

The nature of God, his relationship with the material universe and his relationship with man are the central subject matter of knowledge in the monotheistic Abrahamic traditions. In the Vedic-Indic traditions, from the beginning a certain transcendental materialism has been the object of knowledge and devotion – all the numerous forms of being, both material and non-material, are sacred and are potential 'gods'. A differing conception of reality is the second major determinant of the nature, scope and goal of knowledge in the two paradigms. In the Abrahamic world-view, 'reality' is observable and quantifiable. That is both the outer world and the inner world of the mind are in the realm of the perceptible and there is a Presiding Deity who has created it all. In the Vedic-Indic world-view, at one level all of reality is not necessarily observable and quantifiable and is given, anādi-ananta, not created by a creator, with 'gods' among its palpable objects, and at the other level, all 'reality' is itself a construct of consciousness. In the Abrahamic view, knowledge is out there - five senses with mind as the presiding sense, the reasoning mind, as the means of valid knowledge. Knowledge is inferred and deduced from sensory data, stored externally and is verifiable and falsifiable. The essential difference is that while the Abrahamic view assumes the material reality as knowable and self-subsisting and all predication about it as acts of description, the Vedic-Indic view, while not denying the existence of material reality, considers it almost unknowable and all predication about it as a construct of the mind. Further while knowledge in the Abrahamic view is self-validated, in the Vedic-Indic view, it is validated in the self.

The monistic imperatives of 'absolute certainty' and the 'absolute truth' that flow from the Abrahamic theo-centrism, articulated by Descartes ("I think therefore I am") generate totalitarianism of thought that breeds in turn oppositions and conflicts. If the two predicted scenarios of the Apocalypse and the Robotic world are to be avoided in the interest of an assured future of mankind, what the world needs today is an alternative culture of harmony, of synthesis, of co-existence, of respect for nature and man – in other words, a knowledge culture with different drivers. The solution, it is suggested, lies in "(1) ending the historic dichotomy of Science and Religion; (2) acknowledging the intrinsic oneness of man and the universe, and as a corollary to that unity, a universal ethic; (3) the acceptance of the cognitive value of centers of human energy other than intellectual/rational, such as the corporeal/emotional, and the possibility of communicating knowledge by means other than the conventional written or numerical systems."[9] Making a distinction between "man's innate or natural

needs [that are] common [to all human beings] and induced or created needs, which vary in nature and complexity from culture to culture", they also argue that "the two principal psychological needs are security and membership of a group. Furthermore all human beings also need to feel that there is a significant purpose to their existence."[10] In sum, we recognise what the Sanskrit intellectual tradition and the lived life have always stood for, an alternative knowledge culture.

'Knowledge' in the Western paradigm is exteriorized and constituted in the empiricist mode through the senses and stored outside the mind in written 'texts' that have, or acquired societal authority. Its power consists, according to some modern thinkers such as Michel Foucault[11], in the control it exercises over, and the conformity, sometimes unjust, it extracts from the individual and the 'other' and rests in the authority of 'truth' it comes to possess through societal and institutional support. At a given time, there is always one dominant 'truth' – as Foucault points out, this imperative was 'man' in the humanist phase. Now, following Ferdinand de Saussure, the Professor of Sanskrit at Geneva and 'father' of contemporary thought, 'modern' mind has recently undergone "the linguistic turn" – language is now seen as a constructivist system as against the representational system it had been and this led to the realization that much of what we recognise as knowledge, is a linguistic construct and is characteristically relative and unstable[12], a position that is very close to the Vedic-Indic view. The 'contemporary' issues of knowledge are chiefly concerned with the function of knowledge, with how knowledge functions in a society (at the expense of the individual and his individuality), how knowledge, given that it is an instrument of power, relates, for example, to justice.

In Sanskrit culture's thinking about knowledge, attested in a vast body of texts, there is no claim of absoluteness[13], there is no claim of one, definitive truth[14], and there is no opposition between knowledge and 'innocence'[15]. The metaphor for knowledge is not 'power' but 'purification' – "na hi jñānena sadṛśam pavitramiha vidyate", "there is no purifier like knowledge".[16] Knowledge is not an instrument for exercising dominion over others but over one's self for, as Śrīmadbhagavadgītā, notes there is no enemy, no 'other' – "one's self is one's friend and one's self is one's enemy".[17] Knowledge therefore liberates and this liberation is not individual salvation at the cost of social or general well–being. This is not so because the question of knowledge has always been discussed/located in an ethical framework[18]. Knowledge must promote dharma. What is this dharma that knowledge must promote? It is defined in the Mahābhārata as that which promotes the general welfare of mankind. So the individual has to seek knowledge that promotes what the Śrīmadbhagavadgītā calls loka-saṅgraha[19], the collective well being of people. Knowledge informed by dharma connects the individual to the society.

Dharma that promotes general welfare and is the instrument of mokṣa consists in what? And the first, and the earliest answer to this question, in the Upaniṣads, in the narratives such as that of Naciketā, is that dharma consists in/is enabled by knowledge,

jñāna. 'Knowledge' that is argued to be the means of dharma is understandably an altogether different paradigm from 'knowledge' that is an instrument of power.

Consider how other 'drivers' also differ. There are in fact basic differences in the drivers of the two cultures, the 'modern' western and the 'non-modern' Indian with its roots in Sanskrit thought. To note the difference, we will evaluate the opposition by considering how the contemporary civilization has generated value-conflict in the Indian minds and what holds for the Indian experience holds for all non-modern societies.

i. In respect of man's relationship with other species,Indians believe that all life is one – now in the 19th century we have the man-centered world-view, the principle of man's centrality in the universe[20]. God said that he has made man in his own image and all this world is for him to enjoy, all these fruits and birds and plants and trees and fish and fowl are for him to enjoy. Now this privileges man over nature and the animal world[21]. But the core driver in our minds is that man is just a link in a chain of beings and has no more right to exist than the meanest of creatures. This explained the philosophy of ahiṁsā and the practice of vegetarianism. This grand idea has this concrete gross reflex - refusal to kill a mouse or a snake or housewife getting up in the morning, feeding birds, dogs, cows, and ants. This impulse is now weakening and the other driver, man's centrality, is promoting a philosophy of self-indulgence, a philosophy of comfort, the search for comfort, individualism, imperialism, everything - because man is the lord and master and can pander to himself alone. We are today submerged in this philosophy in the cities at least.

ii. This is also related to a very different relationship with the environment. Nature is at our disposal. So, Descartes in On Method says the goal of knowledge is to bend nature to man's purpose. And modern civilization has been harnessing nature till it has brought about a virtual ecological disaster.

   How do we, or how did we, look upon Nature – what is our basic system? In our view, there is no separateness of reality and we are a part of reality. Our metaphor for nature is one of 'mother', as one that nourishes. I remember from my childhood that in the evening if a child plucked a flower, the grandfather would stop him. He would say, "The flower is also sleeping." We would worship the tree; the river, all the bodies of water. All this affinity with everything, this sanctity of everything in nature (to raise things to the level of a god, to perform worship, to light the lamp) that has been dismissed as mere ritual is an expression of a recognition of the need of man to be one with Nature. Just as the self can be our friend as well as our enemy, so too Nature is our friend and can be our enemy. With denudation, nature is becoming our enemy. The Puranic King Pṛthu was the king of a town[22] near Karnal on way to Amritsar from Delhi. Five times he 'milked' (dohana) the earth. A severe drought followed and the river Saraswati dried up. This was the consequence of exploitation of land beyond natural threshold. Earlier for three months the land was left fallow to

rejuvenate, because we must give back to the land something we have taken from it. That was the cycle. Now, with pesticides, new seeds, intermediate crops and the economy of surplus, saline lands are appearing for the first time in otherwise fertile Punjab on account of over-exploitation. "Freedom from replaced by freedom to" is the guiding principle in new economics as noted by the Venezuelan scholar, Jorge Armand (2000).

iii. Indian thought systems support a kind of pagan pluralism and make plurality a ground reality of Indian intellectual life[23]. This also includes atheism of Cārvaka and ethical materialism or of the Buddhists and Jainas. Three of the six theistic systems do not have God as an ontological category. The chief marker of the Hebraic-Vedic opposition is the One Formless Personal God presiding over a separate material universe as the object of knowledge (and devotion), an unqualified monotheism versus polytheism of an informing principle immanent in the material universe and taking forms as so many 'gods'. In Indian thought, there is no room for uncompromising monism/monotheism, or for One Given Truth and, therefore, a plurality of 'truths' is allowed. While allowing for the fact that there must always be a truth out there, the Indian thinkers are sceptical about the possibility of accessing or recognizing it. They allow therefore 'several/multiple paths' to truth. The great differentia of world-views, ontologies and epistemologies in Indian thought stems from this foundational principle. The indeterminacy, this relative unknowability makes for tolerance of the other. There is no requirement, therefore, to conform and the individual is not subjected to the societal or the communal.[24]

iv. With respect to relationship with God, the Hebraic God, adversarial and seeking obedience from man, punishing him[25] and forgiving him, is different from the Indian gods who are seen as friends. Man no doubt is the special creation of God but then man defied God and shall seek redemption. The adversarial, conflict mode is legitimized by this. And since man is a fallen creature, he needs to be reformed / enlightened, even proselytized. The Indian mind considers man as a spark of the divine ('sparkles of divinity floating in time' as Carlyle said in Sartor Resartus) and has to seek perfection through his own effort.

v. This is reinforced by the notion of time, the modern mind operates with the notion of linearity of time. The notion of 'progress' is built into this notion of linearity in the sense that whatever comes later is better and every thing 'evolves' in time.

   So 'progress'/, development'/'reform' are the keystones of all modern socio-economic political philosophy.

   The Indian thought rests on cyclicity as against linearity. The Indian mind operates not with pre-X-post apparatus but with the configurational model. This means that Indian mind does not accept the principle of evolution, and does not believe that

with the passage of time, progress necessarily takes place. This however does not lead to a life-negating philosophy. In that representative text of Hindu thought, the Bhagavadgita, all are called upon to commit themselves to a philosophy of action. But this action is to maintain equilibrium, ṛta, an innate balance of the given, not 'development'.

So we did not set out to reform or enlighten others.

vi. Faced with immense variety and multiplicity so characteristic of Indian geographical and social reality, the Indian mind developed synthesizing, transcendental knowledge framework and concluded that the highest form of knowledge is the knowledge of Oneness of all, abheda, non-difference, of transcending opposition between the Self and the Other(s). But this ekatvabudhi, synthesizing intellect, is not in opposition to the different points of view – ekatvabuddhi sarvavādāvirodhinī[26].

The Western tradition, on the other hand, in its effort to break through the strait jacket of monism, built theories around difference and today all Indian research in social sciences and humanities is almost totally ethnographic and is proving divisive. We are now identity oriented and all identity is in terms of how we are different from others, is contingent on bheda. Hence we see social fragmentation and tensions in contemporary Indian life. For good reason, in view of the multiplicity and diversity, in our system, bhedabuddhi, the intellect that legitimises difference is referred to as avidyā. Why? Why should we rise from bheda, difference, to abheda, non-difference? Bhartṛhari asks us to think about it. Or, as Plato, while addressing his disciples in Cratylus, recalls what Heraclitus says - "Everything is in a flux. There is nothing to be known and there is no knowledge". "I am too old to investigate this," says Plato to his students and asks them to "go out into the world. Find an answer. If you get one, come back and tell me." In the same way one posits Bhartṛhari's statement, "ekatvabuddhi sarvavādāvirodhinī." Ekatva is superior because it is opposed to no vāda . It is in opposition to no vāda, no point of view – it is a grand synthesis or tolerance if you please. But today divisive ideologies and conflict models hold sway.

There is a deep-seated value opposition also in the two cultures. Modern civilization has, in this way, altered or affected the modes of thinking of the educated Indians who are role models or trendsetters of our society. The ontological man-centred world-view and the imperative of progress have shifted for us, as they did for the West, the focus of individual life and socio-political theory to the promotion of comfort and material well-being. It is almost the Utilitarian pursuit of pleasure, this official philosophy. It is almost as if the Cārvakas, the Lokāyatas are back in full form.

As a consequence, there is a visible value-collapse.

i. Our society has always had a time honoured balanced framework of the four ends of life – righteousness (dharma), material well being (artha), fulfilment of desires (kāma) and freedom from worldly bonds (mokṣa). Our world-view required an equilibrium to be maintained in these four. To day, the brackets of righteousness and freedom have been removed.

ii. Niyama was a key concept of Indian life. Niyama is a concept from Mimāṁsā. It is best translated as norm. It means that if there are two ways of doing something, one of them is to be preferred. If I am thirsty, I can shout at someone and demand water - that is one way; the second way is to ask gently if I can have some water - that is the preferred way of asking for it. If you are hungry you can feed your appetite with anything but you are told 'eat this, not this (niyama). It is a governing principle of all aspects of life from dress to food to actions. When in my childhood I used to go out with my top shirt button open, my mother used to say – "Tie up this button". Even now, though I like it open, when I go to the class, the first thing I do is to tie this shirt button. Compare this with two kinds of nakedness — one that I saw in Singapore in public and the other of a Jaina Digambara ascetic. One is naked, the other is not. One you see as naked; the other ones want to be seen naked. Freedom without norms, self-willed expression, linguistic or physical, is becoming a part of public life. In all the four ends of life, puruṣārtha, niyama was the overarching principle. It is no longer so – travel in the train, go to a public place, have an evening walk in the lawns or gardens, it hits you, the absence of niyama.

iii. The third key value of Indian life is samyama restraint, self -control. I used to be told that if I have hunger for three chapattis, I should eat two. If something is very delicious I should eat less than what I would normally do. In earlier days the richest man in the mohalla and the poorest wore the same dress, spoke the same language and ate substantially the same kind of food. Today, one speaks Panjabi, the other English; one wears expensive cotton trousers or jeans, the other his tahmat or pyjama; one eats chapatti, the other chicken. There is unrestrained display of what one possesses and restrained consumption. Self-indulgence and not samyama rules our lives.

Some people say these are the values of a poor people; others say these are the values of a happy people.

iv. The fourth value is dharma in the sense of enjoined duty, niyata karma. The essence of dharma is to think about others and not about oneself when deciding on any course of action. The key question in Indian philosophy has been how to be happy (contrary to the understanding that Indian philosophy is very metaphysical), dukha nivṛtti. The answers are as diverse as the systems. One important School,

Mimāṁsā, says do the enjoined duty, your dharma. Another answer is given by Kṛṣṇa to Arjuna when he asks him to transcend this opposition between the self and the other and to do his allotted duty for the welfare of the people — niyata karma — for lokasaṁgraha — welfare of the people. The whole structure or network of human relationships is founded on the key concept of duty as against rights in the western society and in our western inspired constitution. Duty is a parameter that places equal disabilities on all men and all women. It sustains the family network and the larger network of human relationships – it is an ancient system, the family, and the biradari, and its survival over thousands of years is the proof of its value as a necessary condition of human happiness.

The theory of rights is inimical to human relationships. A right is directed towards your own self. Therefore 'rights' are in the conflict mode, just as the notion of progress is in the conflict mode. You progress by shedding the 'garbage', you clean up and let only the best and the clean to survive. As against 'rights' our culture's driver is duty, dharma. The eldest son in our families is not to think of what he wants for himself; he is to think of what he has to do for his parents, brothers and sisters. And he does not become neurotic by doing that, by not bothering about his own rights. Duty is directed towards the other, in the harmony mode.

To sum up: to save our civilization, we need to acknowledge

i. Oneness of man and universe (recall the Ṛgvedic assertion that "reality is an ocean in which you cannot cut or separate forms' (Hymn of Dīrghatamas 1. 161. 41)
ii. diversity and plurality
iii. cognitive centres other than reason i.e., accept emotions as valid knowledge
iv. inexpressibility of some forms of knowledge in numerals or digits
v. the need to stop exploitation of mother earth
vi. curb inordinate consumption
vii. the need to replace 'progress' by equilibrium (ṛta)
viii. the imperative of equal and just distribution

It is easy to recognise that these are the values and beliefs of Sanskrit culture.

Conclusion: about the future of mankind

There were civilizations that focussed on the mind, such as the Greek, civilizations that focused on conduct, such as the Confucian, Chinese, and civilizations that focused on the self, such as the ancient Hindu. The contemporary civilization is built around the stomach – let us hope that it will move away from that in order to survive.

References:

1. It is reminiscent of what Aṅgad had said to Rāvaṇa:"Is Ganga merely a river; is kadli merely a fruit, is Rāma merely a human being?" On that analogy – "Is Sanskrit only a language?"

2. Beyond Modernity, (2000), Merida, Venezuela, Universidad de Los Andes, p. 8. Mimeo. It reached me courtesy Prof. Asis Datta, the then Vice-Chancellor, JNU.

3. ibid p. 8 mimeod.

4. Ibid., p. 11.

5. Luciano Tomassini, in "EL into del desarrollo", Attali, Castoriadis, Domenach, et. al. Ed. Kairos, Barcelona, 1987, p. 73, quoted by Prof. Jorge Armand in the tract cited above.

6. Eli Lily and Co. put Prozac on the market in 1988. According to Newsweek " ... worldwide sales of this anti-depressant are currently running at more than 1 billion dollars a year. Doctors, the majority of whom are not psychiatrists, are issuing 1 million prescriptions each month, mostly for healthy people who just want to feel "happy". (Feb. 7, 1994). Cited by Prof. Jorge Armand.

7. Ibid., p. 6.

8. Ibid., p. 7.

9. Ibid., p. 30.

10. Ibid., p. 21.

11. Foucault uses the collocation 'power-knowledge'.See, The History of Sexuality, vol. 1, Harmondsworth, Penguin, 1981. See also his The Archaeology of Knowledge (1969), London: Routledge, 1972

12. There is the argument now, the Post-Modernist argument that there is no one 'truth', or 'a truth' at all. This is ultimately an argument for plurality and /or nihilism, the two modes that have always characterised Hindu thought.

13. It is argued that all knowledge is 'a linguistic construct'- "śabde...... pariṇāmo-itiāmnayavidoviduḥ (Vākyapadīya I.118-120) because all cognitions, so the argument runs, are determinate (linguistic) – "na so'-sti pratyayo loke .... bhāsate" (Vākyapadīya I.123).

14. 'Truth' out there, a given reality, is not denied. It is important to note modern mistranslations and misinterpretations of Śaṅkara's māyā lead scholars to say that for Hindus this world is an 'illusion'. But as the Buddhists say even though the mirage is an illusion, it is real. What the Hindu thought claims is that we all differently predicate this reality out there – ekam sadviprā bahudhā vadanti (Ṛgveda 1.164.46.), 'there is one Being out there, but the wise describe it differently';

ekatvināṁ dvaitināṁ ca pravāda bahudhā matāḥ (Vākyapadīya I.8), 'there are many Schools, monism, dualism, and other such'.

15. Unlike in the earliest Hebraic traditions, where man is excluded from possessing 'knowledge', Śrī Kṛṣṇa in Śrīmadbhagavadgītā directs Arjuna to seek knowledge from those who know (tattvadarśinaḥ) the substance of everything (Śrīmadbhagavadgītā 4.34), for knowledge will liberate you from the effect of even the worst deeds (Śrīmadbhagavadgītā 4.36), rid him of all doubt (Śrīmadbhagavadgītā 4.40) and shall bestow on him, on his self, great peace (Śrīmadbhagavadgītā 4.39).
16. Śrīmadbhagavadgītā, 4.38
17. Śrīmadbhagavadgītā, 6.5
18. Knowledge must promote the realization of the four ends of life – dharma (righteousness), artha (material well being), kāma (worldly desires), mokṣa (freedom from all this).
19. Śrīmadbhagavadgītā 3.25
20. Genesis 1.26
21. So, 'human rights' not rights of all living beings. If the elephants intrude into farms, kill the elephants.
22. It is now known as Pehova and was then called Prithudaka.
23. It is inherently pluralistic and not pluralistic by the accidents of history such as invasions and foreign interventions
24. Lord Krishna's discourse to Arjuna may be interpreted as the societal voice. But, it may be noted, this voice is not imposed on Arjuna as Lord Krishna after completing his statement tells him," I have shared with you the most substantial doctrine; meditate on this and do exactly as you want to". BG 18.63)
25. Old Testament, Deuteronomy, 4.10. 43
26. Vākyapadīya 1.9

Theory and Practice in India

य एकोऽवर्णो बहुधा शक्तियोगाद् वर्णाननेकान्निहितार्थो दधाति ।
वि चैति चान्ते विश्वमादौ च देवः स नो बुद्ध्या शुभया संयुनक्तु ।।

श्वेताश्वेतरोपनिषद् 4.1

Cognitive History of Sanskrit Tradition

Vijay Shankar Shukla

The chain and process of continuity of knowledge in the Indian context enables us to understand its cognitive history and interrelatedness vis a vis supreme knowledge, i.e. to enrich the tradition without conflict down the ages. The process of theory and practice converge to keep the entire fabric of knowledge intact at the very outset, so that not a single accent or syllable of pronounced word is lost and their manifold utility in terms of ritual and social welfare is realized. The entire chain is integrally combined like centripetal and centrifugal forces, in which āgama is at the centre आगमः सर्वशास्त्राणाम् ।

This process begins with pūrvapakṣa and uttarapakṣa, in which seers of various sūktas of the Ṛgveda visualize various stages of the creation. The seers of the Viśvakarman and Nāsadīya-sūkta say in the pūrvapakṣa -

परो दिवा पर एना पृथिव्या परो देवेभिरसुरैर्यदस्ति।
कं स्विद्गर्भं प्रथमं दध्र आपो यत्र देवाः समपश्यन्त विश्वे ॥ ऋग्वेद 10.82.5

What was the embryo beyond the heaven, the earth, beyond the gods and asuras, which the water first retained in which all the gods contemplated each other. In the uttarapakṣa they visualized like this;

तमिद्गर्भं प्रथमं दध्र आपो यत्र देवाः समगच्छन्त विश्वे।
अजस्य नाभावध्येकमर्पितं यस्मिन् विश्वानि भुवनानि तस्थुः ॥ ऋग्वेद 10.82.5

The water first retained the embryo in which all Gods were aggregated in the navel of the unborn (creator) in which all beings abide.

At another place, seer Hiraṇayagarbha says that he was present at the beginning. Lord of created beings, he upheld this earth and heaven – let us offer an oblation to divine 'Ka (Prajāpati).

The ṛṣi of the Nāsadīya-sūkta visualized that the non-existent was not, the existent was not; the world was not; nor the firmament nor that which is above (the firmament). How could there be any investing envelope, and where, of what felicity? How (could there be) deep unfathomable waters?

नासदासीन्नो सदासीत्तदानीं नासीद्रजो नो व्योमा परो यत्।
किमावरीवः कुह कस्य शर्मन्नम्भः किमासीद्गहनं गभीरम्॥

ऋग्वेद 10.82.5 – 10.129.1

Out of all the pervasive elements, two emerged as instruments to create, i.e. Tapas and Desire - तपसस्तन्महिनाजायतैकम्, कामस्तदग्रे समवर्तताधि।

It was the first seed of mind which was instrumental to link the supreme and mankind. Having meditated in their hearts, sages have discovered by their wisdom the connection of the existent with the non-existent. The tradition of pūrvapakṣa and uttarapakṣa opened a door to humanity for moving in the footprints of the past.

We have no option other than declaring the beginning of the process after the ṛṣis, साक्षात्कृतधर्माणः ऋषयः They wondered about how and from whom, this creation arose, whether anyone upheld it or not, and who was its superintendent. Śruti also says:

यो ब्रह्माणं विदधातिपूर्वं यो वै वेदांश्च प्रहिणोति तस्मै।
तꣳह देवमात्मबुद्धिप्रकाशं मुमुक्षुर्वै शरणमहं प्रपद्ये॥

एको देवः सर्वभूतेषु गूढः सर्वव्यापी सर्वभूतान्तरात्मा।
कर्माध्यक्षः सर्वभूताधिवासः साक्षी चेता केवलो निर्गुणश्च॥

श्वेताश्वतरोपनिषद् – 6.18;11

From the Saṁhitā period till the Upaniṣadic time, the tradition travels without any interruption and expands into many theories of creation, time and space.

The interesting part of the tradition is that it depicts the supremacy of each and every element and opens the door for development. Deities such as Agni, Indra, Viṣṇu, Rūdra have been seen by seers in different forms and also united in the singular. The Vedic corpus shows the close affinity among natural phenomena. In the first mantra of the family hymns, seers visualize the abode of Agni at every place. Later on, this concept provides scope for the development of other sciences:

त्वं अग्ने द्युभिस्त्वमाशुशुणिस्त्वमद्भ्यस्त्वमश्मनस्परि।
त्वं वनेभ्यस्त्वमोषधीभ्यत्वं नृणां नृपते जायसे शुचिः॥ ऋग्वेद – 2.1.1

The discovery of fire in all its forms by our seers has been extolled as the first and most important technical achievement of mankind, which paved the path for the formation of family and an organized social structure with ramifications of deities and divine phenomena, (अग्निः सर्वा देवताः), visualized as aspects of energy and light. In a spiritual sense, this comprehends knowledge in itself and every form and shape in this universe. The one creates forms of the worldly objects and resides in them. अग्निर्यथैको भुवनं प्रविष्टो रूपं रूपं प्रतिरूपो बभूव। (कठोपनिषद् – 5.9)

The ācārya paraṁparā provides the legend related to Śaṅkhāsura. Śaṅkhāsura stole the Vedas from Brahmā. To retrieve the Veda, Lord Viṣṇu had to kill Śaṅkhāsura. Subsequently, Lord Viṣṇu handed over supreme knowledge to Brahmā. Śākṣātkṛtadharmāṇaḥ ṛṣayaḥ, directly visualized it and passed it on to ācāryaś who were instrumental in disseminating it. Seers like Paila, Vaiśampāyana, Jaimini and Sumantu are the first line ācāryas and followers of brahma sampradāya as the tradition came directly from Brahmā to the mankind.

Subsequently, one of the disciples of Śākalya, Yogīśvara Yājñavalkya surrendered the knowledge of the Ṛgveda to his Guru and learnt Yajurveda from Vaiśampāyana. Later on, he cut off his relationship with his Gurus and 'vomitted' dispensed with the knowledge. In this situation, Yogīśvara Yājñavalkya decided not to accept knowledge from human beings and imbibe it directly from Āditya (Sun God). Later, knowledge was disseminated by lord Yājñavalkya as Āditya Sampradāya. The above story narrates the development and classification of systems of presentation and dissemination of knowledge. The process of change and continuity was released in this manner and the knowledge i.e. Veda, was disseminated in two major recensions known as Brahma Sampradāya and Āditya Sampradāya.

This was the beginning of cultural diversity as well as intellectual prosperity, as academically, society was divided but integrated on the same objective. Consequently, at the time of Bhāṣyakāra Patañjali, we had thousands of recensions of the Vedas. Bhāṣyakāra quotes,

उपलब्धौ यत्नः क्रियताम्। महान् शब्दस्य प्रयोगविषयः। सप्तद्वीपा वसुमती, त्रयो लोकाः चत्वारो वेदाः साङ्गाः सरहस्याः बहुधा भिन्नाः एकशतमध्वर्युशाखाः, सहस्रवर्त्मा सामवेदः, एकविंशतिधा बाह्वृच्यं, नवधाऽऽथर्वणो वेदः, वाकोवाक्यम्, इतिहासः पुराणं, वैद्यकमित्येतावाञ्छब्दस्य प्रयोगविषयः। एतावन्तं शब्दस्य प्रयोगविषयमननुनिशम्य सन्त्यप्रयुक्ताः इति वचनं केवलं साहसमात्रमेव॥

Contribution towards the process of expanding knowledge and establishing close relationship with previous contributions begins with the composition of Brāhmaṇas. Saṁhitās as basic texts were included within the Brāhmaṇas, to provide ritualistic interpretations. At the end, philosophical rendering was inducted as Āraṇyakas. The most ancient Upaniṣad i.e. ईशावास्योपनिषद् has been taken separately from the Yajurveda saṁhitā. All available recesions of the Vedas developed their literature in the line of other available recesions, and we are fortunate enough to have at least fourteen recensions of the Vedas alongwith their Brāhmaṇas, Āraṇyakas and upaniṣads, viz. Śākala, Kauṣitakī and Āśvalāyana of the Ṛgveda; Taittirīya, Maitrāyiṇī, Kāṭhaka and Kapiṣṭhala of the Kṛṣṇa-yajurveda; Mādhyandina and Kāṇva of Śukla yajurveda; Kauthuma, Rāṇāyanīya and Jaimini of the Sāmaveda and Paippalāda and Śaunaka of the Atharvaveda. Out of them, we have oral transmission and renderings of the ten recensions as well as hundred, of manuscripts alongwith their printed editions.

Our seers have developed sciences auxiliary to Vedas i.e. six limbs of the Veda and their ultimate motto was रक्षार्थं वेदानामध्येयम् "to study to keep the knowledge as it is". Consequently, the corpus of the Śikṣā, Nirukta, Vyākaraṇa, Kalpa, Chanda and Jyotiṣa provided a vast scope for creativity to future generations for accepting traditions on the one hand and interpreting them in the light of intellectual progress on the other.

After going through the literary sources, it has been observed that the society of that time was in need for a new, refreshing and inclusive tradition. Lord Buddha and Bhagavān Mahāvīra came in the mid 6th cen. B.C to meet this need. Pāli and Prākṛta came in as vernacular instruments for dissemination of knowledge among the common people. The philosophy began with the new concept of dhamma with the narration of the Jātaka, and Avadāna stories. In the 2nd Cen. B.C., Lalitavistara refers to sixty four scripts, known to Lord Buddha – अथ बोधिसत्त्व उरगसारचन्दनमयं लिपिफलकमादाय दिव्यार्षसुवर्णतिरकं समन्तान्मणिरत्नप्रत्युप्तं विश्वामित्रमाचार्यमेवमाह – कतमां मे भो उपाध्याय लिपिं शिक्षापयसि। ब्राह्मीखरोष्टीपुष्करसारिं अंगलिपिं बंगलिपिं मगधलिपिं मंगल्यलिपिं अंगुलीयलिपिं शकारिलिपिं ब्रह्मवलिलिपिं पारुष्यलिपिं द्राविडलिपिं किरातलिपिं दाक्षिण्यलिपिं उग्रलिपिं संख्यालिपिं अनुलोमलिपिं अवमूर्धलिपिं दरदलिपिं खाष्यलिपिं चीनलिपिं लूनलिपिं हूणलिपिं मध्याक्षरविस्तरलिपिं पुष्पलिपिं देवलिपिं नागलिपिं यक्षलिपिं गन्धर्वलिपिं किन्नरलिपिं महोरगलिपिं असुरलिपिं गरुडलिपिं मृगचक्रलिपिं वायसरुतलिपिं भौमदेवलिपिं अन्तरीक्षदेवलिपिं उत्तरकुरुद्वीपलिपिं अपरगोडानीलिपिं पूर्वविदेहलिपिं उत्क्षेपलिपिं निक्षेपलिपिं विक्षेपलिपिं प्रक्षेपलिपिं सागरलिपिं वज्रलिपिं लेखनप्रतिलेखलिपिं अनुद्रुतलिपिं शास्त्रावर्तां गणनावर्तलिपिं उत्क्षेपावर्तलिपिं निक्षेपावर्तलिपिं पादलिखितलिपिं द्विरुत्तरपदसंधिलिपिं यावद्दशोत्तरपदसंधिलिपिं मध्याहारिणीलिपिं, सर्वरुतसंग्रहणीलिपिं विद्यानुलोमाविमिश्रितलिपिं ऋषितपस्तप्तां रोचमानां धरणीप्रेक्षिणीलिपिं गगनप्रेक्षिणीलिपिं सर्वौषधिनिष्यन्दां सर्वसारसंग्रहणीं सर्वभूतरुतग्रहणीम्। आसां भो उपाध्याय चतुष्षष्टीलिपीनां कतमां त्वं शिष्यापयिष्यसि ?

The diverse vernacular tradition provided a horizon for human survival through multiple expression of language, literature, philosophy and sciences. Jaina Tīrthaṅkaras, later ācāryas who follow Bhagavān Mahāvīra, or texts like Ācārāṅga, Sūtrakṛtāṅga and ṛṣibāsitāni, and curry the eleven Brahmin gaṇadharas these parallel traditions forward from 6th cent. B.C. onwards. The munis of this tradition enriched the corpus by introducing Bhagavaītisūtra, Rājapraśnīyasūtra, Sthānāṅgasūtra and Samavāyasūtra etc. This introduced innovations, in iconography, architecture as well as other sciences and amplified the positive tradition.

Thus, the categories of knowledge were announced at the very outset of 3rd Century B.C. by Kauṭilya as आन्वीक्षिकी-त्रयी-वार्ता-दण्डनीतिश्च।

With the development of philosophy in terms of contemporary requirements, findings of material sciences for proper settlement of society like Arthaśāstra by ācarya

Kauṭilya for social welfare or governance, horizons of knowledge were enlarged to meet emerging social needs. By 3rd Century BC, the fourteen systems of knowledge (चतुर्दशविद्या) including Veda, Vedāṅga, Dhanurveda, Gandharva-veda, Āyurveda, science of politics were in place.

The tradition of वादे वादे जायते तत्त्वबोधः has been transmitted by the scholarly world and created a history for coming generations. At around 5th Century B.C. Sūtrakāra Gautama presented the Nyāyasūtra in the line of Upaniṣadic debate. We have now the debate of Gārgī and Yājñavalkya, Yama and Naciketā etc. Contribution of Akṣapāda Guatama may be seen as a land mark in philosophy. After the sūtrakāra, the great Nāgārjuna propounded the Buddhist logic. Vātsyāyana reacted to this in the Nyāya-bhāṣya. The Brāhmaṇical Ācāryas i.e. Udyotkara, Vācaspatimīśra, Udayanāchārya and Buddhist ācāryas, Dīṅnāga, Dharmakīrti, Dharmottara, Durvekamiśra, Aśoka Paṇîita, Ratnakīrti and Jñānaśrīmitra complemented each other.

The progress in logic and epistemology was instrumental in developing the material sciences. The credit for this development goes to Akṣapada Gautama who defined the sixteen categories, under which the dravya came first in order. The interpretation of dravya given by the sūtrakāra was instrumental in classifying five elements, viz. pṛthivī, jala, teja, vāyu, ākāśa, kāla, dik, ātma and manas. The number of dravyas is seen as ranging from four to ten. In short, the theory expounded at the very beginning 'सूर्य आत्मा जगतस्तस्थुषश्च' 'सोमोऽस्माकं ब्राह्मणानां राजा' 'आत्मनः आकाशः सम्भूतः' 'अष्टौ व्यख्यद् ककुभः पृथिव्याः, etc. to elucidate the elements.

After the development of sciences, auxiliary to Vedas (Vedāṅgas), a methodology of interpreting the sūtra as well as the text was introduced by bhāṣyakāra Patañjali sometime in the beginning of the 1st century. It is another meeting point of the traditions where we may see the science of interpreting the text on one side and on the other, the tradition of interpreting, traditions of rituals through sūtras. The role model introduced by Patañjali has provided a line of action to generations of intellectuals. Kauṭilya in his Aarthashāstra, has provided, at the same time evidence of interdisciplinary inaugurating the tradition of creating original texts related to various disciplines of knowledge systems, which has continued till this day. However, most of them have taken the idea from the source literature of the Vedas and epics. Śulbasūtras were instrumental in developing architecture including of the model of various citis like Śyena, Kūrma and Śakaṭas.

It is difficult to fix the date of the epics in between the Saṁhitā and Vedāṅgas. However the cognitive dimension of the epics had been included within the Śrīmadbhagvadgītā. The seers realized the knowledge by utilizing their tapas or through their wisdom. In case of the Śrīmadbhagavadgītā, God himself transmitted the knowledge to a person, and in general, to humanity.

During the Mahābhārata age, influence of Vedic, sāṅkhya, yoga, pāñcarātra and pāśupata rituals may be seen in the literature of that age. Lord Kṛṣṇa propounded the Śrimadbhagavadgītā by summarizing the concept of the Veda, sāñkhya, yoga and pāñcarātra.

The foundation of Arthaśāstra in prajāgaraparva and description of various deities in the Mahābhārata helped to develop the iconography and architecture, which continued to take shape in Mayamatam, a 14th century AD text on the south Indian architecture.

The progressive nature of the society is evident in as it was in middle of the centuries with its sensitivity in accepting the prevalent traditions in multilayered dimensions. The writing process has been started in a variety of materials like stone and wood along with introduction of various scripts. The contribution of the Vedic, Buddhist and Jaina traditions to various art forms has to be acknowledged; Bharatamuni took the basic elements of Nāṭyaveda from the Vedas and depicted the story of the culmination of human sensitivity in enjoying the supreme bliss.

जग्राह पाठ्यं ऋग्वेदात् सामभ्यो गीतमेव च।
यजुर्वेदादभिनयान् रसानाथर्वणादपि ॥ नाट्यशास्त्र 1.18

Maharṣi Kātyāyana offered the vārtika on Pāṇinīyasūtra and provided the background to Maharṣi Patañjali to create history for the next generation in the form of the Mahābhāṣya, a treatise or compendium for grammatical interpretation as well as a social and cultural record of that period. The contribution of the bhāṣyakāra was to interpret the Aṣṭādhyāyī and creating sūtras for the fitness of the society i.e. Yogasūtra. The concept of Atharvaveda which proposes the concepts for good health have been taken by Patañjali to announce 'atha yougānuśāsanam' that Yoga as samādhi and the insight for obtaining that stage were unrevealed in history of Āyurveda.

After twelve hundred years the sūtra was reviewed a fresh by ācārya Hemachandra sūri in 12th century in his Yogānuśāsanam, He enriched the contribution of the bhāṣyakāra by adding two chapters on psychology.

Tradition categorizes the knowledge in its manifold aspects giving it the value of sixty four. The sciences of medicine, astronomy, dramaturgy, metallurgy, and literature changed the flow by following their own streams.

Religion and mythology provided easy understanding of the basic concepts which were beyond the reach of the common people. From the beginning of the Christian era to the 10th Century A.D., Purāṇas depicted the importance of specific Gods by including the cultural as well as sacred geographies of places visited by divine powers, reasons for natural phenomena or sayings of sages. The Purāṇas introduced Vedic thought to common people through stories, māhātmya related to tīrtha or pīṭha, they united

the Vaiṣṇava, Śaiva and Śākta triad and also provided its ramifications. They defined concepts of Satya, Ṛta, Dīkṣā, Tapas, Brahman and Yajña, and incarnations in the temples. They united the Indian people by reciting the vedic hymns in new mutation.

Vedāṅga jyotiṣa of Lagadha in the field of astronomy; Nāṭyaśāstra, Dattila, Bṛhaddesī and the entire corpus of the saṅgīta literature found its place in the 10th-11th century when Daśarūpaka elaborated forms related to dramaturgy.

The tradition taken up by Lagadha was taken forward by ācāryas like Brahmagupta and Āryabhaṭṭa with their famous treatises, viz. Brahmasiddhānta and Āryabhaṭīyam and enriched by the ācāryas like ācārya Varāhamihira and Bhāskarācārya.

Amarasingh wrote Amarakośa, a land mark in lexicography. The methodology of interpretation accepted by the ācāryas of nighaṇṭu sampradāya is introduced by Śākalya with padapāṭha and is carried forward by the Yāska. It has been extended with major categories by Amarasingh. The tradition is going on the strength of past. Contributions as is evidenced by the Śabdakalpadruma, Vācaspatyam or by the Sanskrit Wörterbukh or the Dictionary of Monier Williams. The Indian notation system achieved its glory all around the world through the Arabs. It replaced the abjad system of notation and Roman numbers. It never lost the traditional kaṭapayādi system of notation as well as methodology of counting the numbers as known as aṅkānām vāmāgatiḥ.

The Indian system of notation was helped to develop other sciences for Europe and the World. (Proceedings of papers presented in the seminar on Concept of Śūnya may be seen, published by Indira Gandhi National Centre for Arts, New Delhi in 1994.)

Before introducing the cognitive history of the tradition and moving forward after 10th century AD, we have to offer our praṇāmāñjali to Ācārya Śañkara, a model for intellectuals and a guide for social reformers, who explaining the meaning of the Vedas in its essential sense. At the age of 8, he mastered the Vedas, and 12, he mastered vidyās. His Brahmasūtra begins with 'athāto brahmajijñāsā' a rejoinder to mīmāṁsā philosophy, moving beyond 'athāto dharmajijñāsā'. Vedānta spread through the world differentiated in siddhānta as advaita, dvaita and visiṣṭādvaita. Suresvarācārya and Bhagavān Ramānuja were the first order of ācharayas in his tradition. Srivenkatanātha (Vedāntadeśika), author of śatadūṣiṇi, Shri N.S. Annatakrishṇa Shastri, author of Śatabhūṣiṇī bring this tradition up to date.

Without deviating from the process of Vedic ritual, he introduced the smārta paramparā and the tradition of pañcadevopāsanā which includes Śiva, Viṣṇu, Śakti, Gaṇesha and Sūrya to the people. The introduction of pañcadevopāsanā helped to develop the various agamic sect specially those related to the Śaiva paramparā as well as the Kashmir tradition. Appayadīkṣita and Bhāskararāi in 17th centuy also interpretated

and introduced the secrets of the śrīvidyopāsaña. Ācārya Śānkara in his journey from Veliyanad to Kalady, and to rest of India, laid the foundation for all traditions of Vedic learning including Kashmir tradition.

After the 10th Century A.D. the tradition of compilation of texts begins for explaining contribution in different areas, has been initiated during the time of purānas. Compilations like Adbhutsāgara, Mānasollāsa and Aprājitapṛcchā are the best examples.

The tradition of composing original texts related to various disciplines of knowledge is an inseparable part of Indian tradition and the tradition changed its style and methodology with time. By 12th century A.D. a vast store house of knowledge was available to learn and define, in all disciplines. A chain of scholars like Skandasvāmin, Nārāyaṇa, Udgītha, Mādhava and Sāyaṇacārya in 14th cent. A.D. have interpreted the Vedic literature. Sāyaṇacārya was followed by Bhaṭṭabhāskaramiśra, commentator of Taittirīya-saṁhitā, and Ānandabodha, commentator of the Kāṇvasaṁhitā. Nīlakaṇṭha, commentator of the Mahābhārata introduced the methodology of textual criticism by collecting available materials and writings of his predecessors. The interpretative tradition has continued till this date with the contribution of Paṇḍitarāja Jagannātha (Rasagaṅgādhara) and Pt. Ambikādatta Vyāsa (Śivarājavijaya). Scholars of the present generation like Pt. Bacchulal Avasthi, Pt. Rewa Prasada Dwivedi, Dr. Bhaskaracharya Tripathi, Prof. Satyavrata Shastri, Prof. Abhiraja Rajendra Mishra and Prof. Radha Vallabha Tripathi have made significant contribution to the cognitive history of the tradition in terms of literature, religion and philosophy.

The contribution of Trivandrum Sanskrit Series, Gaekwad Oriental Series, Oriental Institute Mysore, Government Oriental Manuscript Library, Chennai, Royal Asiatic Societies in Kolkata and Bombay have done significant contribution. The Govt. of India (in 1987) has established the Indira Gandhi National Centre for the Arts and devoted its Kalakosa Division to preserve and disseminate the knowledge resources. The centre has published sixty physical volumes of fundamental texts related to various disciplines and many more are under preparation. I would like to conclude with the Stuti of Dakṣiṇāmūrti to guruparamparā:

वटविटपिसमीपे भूमिभागे निषण्णं
सकलमुनिजनानां ज्ञानदातारमारात् ।
त्रिभुवनगुरुमीशं दक्षिणामूर्तिदेवं
जननमरणदुःखच्छेददक्षं नमामि ॥

Śāstra and Prayoga in Indian Arts

Sudhir Kumar Lall

अनेकसंशयोच्छेदि परोक्षार्थस्य दर्शकम्।
सर्वस्य लोचनं शास्त्रं यस्य नास्त्यन्ध एव सः ॥

(i.e. the śāstra is the all-seeing eye, it clarifies all doubts and reveals the imperceptible: one who does not have it, is truly blind).

This Sanskrit subhāṣita eulogizing the importance of śāstra is; like all the other subhāṣitas, loaded with multiple levels of meanings, much like the term (śāstra), which it intends to eulogize. It simply, apparently, is talking about the śāstra, its functional utility and the result of being unaware of it. On another level, it is pointing towards the whole process of seeing, and understanding correctly(because only then will one's doubts be removed) and making the imperceptible (parokṣa) revealed, thus emphasizing the urgent need of the function of 'seeing' through our 'carmacakṣu' (physical eyes). As we all know, it is with the help of our eyes that we see the world around and we also know that all of us have internal eyes or 'jñānacakṣu' as well, which are used for introspective purposes.

Such is the glory of śāstras. The subhāṣita quoted above is also talking of the external gross function of seeing, understanding and realizing, as well as about the significance of the śāstras which are akin to our eyes. So the śastras help us see the world around us, understand it in a more efficient manner and thereby help in us realizing in our respective goals. Hence, it is clear that śāstra is knowledge. In the Indian context, the Vedas are considered as the supreme knowledge. It originates from the root vid, to know. The Vedas are like the nucleus out of which all the knowledge traditions have emanated and are hence called Nigama. The Vedas are considered to be apauruṣeya (intuitive) and as such, are seminal in nature. Being seminal, they possess this great potential of being interpreted in different ways as states Patañjali -

ननु चोक्तं न हि छन्दांसि क्रियन्ते नित्यानि छन्दांसीति। यद्यप्यर्थो नित्यो या त्वसौ वर्णानुपूर्वी साऽनित्या। तद्भेदाच्चैतद्भवति काठकं कालापकं मौदकं पैप्पलादकमिति। (महाभाष्य on पाणिनि 3.101, vol.II, p. 315)

which means, though the purport of the Veda is eternal, yet the arrangement of words

is non eternal and therefore there are various śākhās named Kāṭhaka, Kālāpaka etc. This phenomenon has given rise to many recensions of each of them and their interpretative analysis is still going on. In the early literature, the term śāstra is used as synonymous with Veda in usages such as śāstrayoni (Brahmasūtra 1.1.3) for Brahman. Again, while enumerating the Vidyāsthānas, the Vedas are the first to be recounted. Etymologically, śāstra is derived from the root śās; meaning to teach or to instruct. Śāstra is also believed to be chastiser (śās) of one's inimical impurities and saves(tra) one from evil rebirth. Śāstra has also been etymologized in the sense of rule. So śāstra is essentially a disciplined, systematic way of obtaining knowledge. As mentioned earlier, the Indian intellectual tradition has perceived the śāstras as vidyāsthānas छा० 7.1.4 & बृह० 2.4.10; महाभारत 12.59.29-131 तन्त्रवार्त्तिक p. 201); a term which occurs in निरुक्त (1-15) and refers to fourteen branches of knowledge provided with śāstric textual oragnization: the four Vedas, six Vedāṅgas, Purāṇa, Nyāya, Mīmāṁsā, and Dharmaśāstra (Yājñavalkyasmṛti 1-3.; also P.V. Kane, Hist. of Dh.S. vol-2 pp. 354). The tradition of Arthaśāstra states four such sciences – त्रयी आन्वीक्षिकी वार्त्ता दण्डनीतिश्च (1.2.11). Viṣṇupurāṇa(3.6.28-29) states that the four Vedas, six Vedāṅgas, Mīmāṁsā, Nyāya, Purāṇa, Dharmaśāstra are the fourteen sciences. However, Āyurveda, Dhanurveda, Gandharva and Arthaśāstra are also added to take the number to eighteen. With the passage of time, this number progressed to sixty four, wherein knowledge of agriculture, elephant training, arithmetic etc. also came under the fold of śāstras.

All the aforementioned sciences, too, have been classified in a number of ways, Pauruṣeya and Apauruṣeya, Dṛṣṭa and Adṛṣṭa, Alaukika and Laukika and Śruti and Smṛti.

All the śāstras of later origin always sought authority through invoking and establishing their contact with the Vedas. Bharata calls the Nāṭya as the fifth Veda (Nāṭyaśāstra 1.15) and Rājaśekhara identifies Alaṁkāraśāstra as one of the Vedāṅgas (Kāvyamīmaṁsā p. 2.-4). The other literary works such as Mahābhārata, Purāṇas, Ayurveda etc. have sought their authority by linking themselves to the Vedas. This trait establishes beyond doubt the supreme authority that the Vedas enjoyed as the first or primal śāstra; the theoretical foundation for all the other knowledge systems.

This brings us to the next level of formulation of the śāstras; whose authority rested on the primal śāstra, i.e., the Veda, and which furthered and nurtured the different disciplines of knowledge; advocating precision and perfection; in a more systematic, tangible and definable manner; exposing us to deal with the next level of inquiry :-

Are śāstras such as citra (painting), mūrti (iconography), nṛtya (dance), nāṭya (drama), śilpa (arts), vāstu (architecture), saṅgīta (music), separate, independent and insulated disciplines? Long ago, the answer of this question has been attempted in an interesting dialogue between the sage Mārkaṇḍeya and prince Vajra in the Viṣṇudharmottara Purāṇa III. 2.1 as follows; "King Vajra requests the sage Mārkaṇḍeya to accept him

as his disciple and teach him the art of icon making, so that he may worship the deities in their proper forms. The sage replies that one cannot understand the principles of icon making without a knowledge of painting. The king wishes for instruction in this art and is told that, unless he is accomplished as a dancer, he cannot grasp even the rudiments of painting. The king requests that he be taught dancing, whereupon the sage replies that, without a keen sense of rhythm or a knowledge of instrumental music, proficiency in dance is impossible. Once again the king requests that he be taught these subjects; to which the sage replies that a mastery of vocal music is necessary before one can be proficient in instrumental music; and so finally the sage takes the king through all these stages before he is taught the art of iconography."

In this engrossing dialogue, the fundamental point which emerges is that of the inter relatedness of all these arts; without the knowledge of one, the other remains incomplete. And this is the underlying thread to perceive the holistic approach of traditional Indian arts, in the right context. Even while these aforesaid śāstras maintain autonomy of that specific art, their intrinsic inter relatedness is also respected.

And finally, this point gets us to the other and most important part of this essay. What is the relation of this śāstra to prayoga, i.e., actual artistic practice or the performative aspect of that particular discipline? How is it that even though encrypted in the language, which has its syntactical and semantical limitations, features such as flexibility and improvisation have been transmitted in the transition from code to icon, word to song and rhythm to dance. And of course, the egg and hen question of whether the śāstra preceded the prayoga or it was vice versa?

Right at the dawn of 20th century, the debates on relative importance of theory and practice in the spheres of science, social science and humanities gained much heat and momentum. The primacy of theoretical over conceptual or the empirical over the pragmatic and vice versa was advocated and argued by the scholars. This, over time, became so pressing that any student of contemporary social sciences or the humanities has been obliged to state his terms of reference by stressing the theoretical or field work. Consequently, volumes of literature have been devoted to the discussion on the methodologies and their applicability in almost all disciplines. This has led to seeing and understanding of the concepts of theory and practice as synonymous with the Indian concepts of śāstra and prayoga, which has forced even Sanskrit lexicographer like V.S. Apte to record the śāstra and prayoga as binary opposites. (vide Sanskrit-Hindi-Kośa by V.S. Apte, pp. 1014 शास्त्र and 671 प्रयोग). The word 'theory' stands for knowledge or pure science, without reference to its practical application; while the śāstra is a much more pervasive term; with its semantics ranging from denoting a prescribed set of rules (tangible) to describing the intuitive body of literature (abstract). The term prayoga also encompasses much more than mere practice, and it applies to usage, contemporary form, performance – देव प्रयोगप्रधानं हि नाट्यशास्त्रम् Mālavikāgnimitram), to practice, procedure, accomplished task, plan etc. Also these two are not binary

opposites, but are more like twin concepts, complementary to each other. It may be pointed out here that this complementary yet complex inter relatedness of the śāstra and prayoga has brought forth some of the greatest masterpieces of humankind available to us today, in the form of artifacts, buildings, icons, music, dance and literature; which have defied the temporal constraints and are present in the individual and collective psyche of a whole nation.

This is the journey which connects these two comple-mentary forces of śāstra and prayoga. An example of this binary concept would not be out of place here.

The Vedas experienced and expressed, for the first time, the sense of the 'sacred', and the gamas again, an oral tradition, rooted in Vedic authority, transformed the experience and expressed the sacred dimension of the Vedas in a more tangible and concrete manner, with the help of a methodical system of ritualistic practice. Both the Nigamas (Vedas) and gamas are rooted in and governed by the same principles and ideas centred around cosmology, cosmogony, dynamics of time and space, relation of man and nature and the position of human being in the cosmos; or, in short, the Indian worldview. Both traditions propounded the same principle, as can be understood by the Nigamic ritual of yajña, in which the śāla and the altars are made and razed after performance, corresponding with the Durgā pūjā in Eastern India and Mudiyeṭṭu in Kerala; in which images are made, worshipped and immersed - signifying the principle of sṛṣṭi, sthiti and saṁhāra. The Nigamas are descriptive, metaphorical and subtle in treatment of the subject matter, while the Āgamic practices are instructive, ritualistic and gross in nature.

The Indian concept of śāstra, unlike the word theory, is not confined to speculative and contemplative aspects (as suggested by the Greek roots and terminology of theory); śāstra has always been used to denote disciplines which have an inherent applicability aspect also; e.g. Nāṭyaśāstra, Vāstuśātra, Kāmaśāstra, Cikitsāśāstra, Vāstuśāstra etc. None of these disciplines exclude the practical or applied aspect. Even the Vedas, the primal śāstra, ordains that improvements should be done while performing the rites, in the following hymn -

त्वं नो अग्ने सनये धनानां यशसं कारुं कृणुहि स्तवानः ।
ऋध्याम कर्मापसा नवेन देवैर् द्यावापृथिवी प्रावतं नः ॥ (Ṛgveda 1-31-8)

which means, "Thou, O Agni, for treasuring of riches, make the singer famous. Thou highly lauded, May we improve the rite with new performance. O Heaven and Earth, with Gods, protect!"

The most important feature of this inter relatedness of the śāstra and prayoga is that the śāstra preserves the intellectual tradition by codifying the 'text'; not always necessary in a non - verbal form; the prayoga helps in this process by keeping the performative tradition of that śāstra alive, by means of actual practices, up to the satisfaction of the

connoisseur, as has been penned by the great poet Kālidāsa -

आ परितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम्।

(Abhijñānaśākuntalam 1.2)

Indian śāstric tradition has been that of a union; a composite whole. But, as has been said earlier, in recent times, this holistic tradition has fallen prey to mindless fragmentation and narrow compartmentalization. A scene is present in front of us, where the composite union of śāstra and prayoga are not talking to each other, and are viewed as separate, insular categories. Mass scale homogenization of knowledge systems is one of the main reasons responsible for this catastrophe.

It may be recalled that this is the tradition which did not differentiate between the arts and sciences, the arts and crafts, and, śāstra and prayoga. The Vedic poet says -

कारुरहं ततो भिषगुपलप्रक्षिणी नना
नानाधियो वसूयवोऽनु गा इव - - - - ॥

which means - A bard am I, my dad is a leech, mammy lays corn on the stones. Striving for the wealth, with varied plans, we follow our desires like kine. (Tr. - R.T. Griffith)

Knowledge and application went hand in hand in Indian tradition, and it is high time that the fragmentary approach to this tradition is discarded and the holistic perception is revived, reestablished and rejuvenated. Our perception has to change, otherwise we will keep on damaging the śāstra, and śāstra will also, in turn, not save us from ignorance; as is stated in the following verse -

यस्य नास्ति स्वयं प्रज्ञा शास्त्रं तस्य करोति किम्।
लोचनाभ्यां विहीनस्य दर्पणं किं करिष्यति॥

So, we need to keep the eternal flame of our intellect burning bright to keep the shastric tradition as well as the prayoga tradition alive.

The ultimate aim of śāstras is liberation; so is it, of prayoga, the pursuit of knowledge as a journey - from gross to subtle, from material to mental and from tactile to intangible. The intellect inherent in all beings is like the eternal flame, which should be kept burning to realize knowledge and final liberation. As says the Veda -

यत् प्रज्ञानम् उत चेतो धृतिश्च यज्ज्योतिरन्तर् अमृत् प्रजासु।
यस्मान्नऽऋते किञ्चन कर्म क्रियते तन्मे मनः शिवसङ्कल्पम् अस्तु॥

(Yajurveda 34-3)

which means - "that which is the source of high knowledge, and is the intellect and the power of memory, that which is the deathless flame within living beings; may that mind of mine will what is good."

Time and Tense in Bhartṛhari's Philosophy of Language

Ganesh Prasad Panda

In the history of language analysis, it is Bhartṛhari who plays a pivotal role. Bhartṛhari is hailed for his valuable contribution to the development of the history of grammatical thought, particularly for making a solid background of the grammatical concepts. Bhartṛhari's Vākyapadīya is a unique work which discusses many such concepts and establishes grammar as a complete philosophy like other systems. Bhartṛhari was the first grammarian who undertook the task of evolving a school of philosophy which was known by the name of Verbal Monism (Śabdādvaita). Monism in India is said to have been expressed in three ways: the Brahmādvaita of Vedantins, the Vijñānādvaita of Buddhists and the Śabdādvaita of Grammarians. Bhartṛhari represents the third school of thought.

Bhartṛhari, for the first time in the grammatical history, pays special attention to time as a concept. He does not confine himself to the explanation of time with reference to the tense forms of Sanskrit verbal system but raises many fundamental questions like what time is and how it is related to the ultimate reality.

The Ultimate reality, according to Bhartṛhari, is Śabdabrahman which is in the form of Śabdatattva 'the word principle', out of which the whole cosmos is manifested in the form of objects.

Time, according to Bhartṛhari, is an independent power of Śabdabrahman by which manifestation takes place. This manifestation in the Universe is an evolution which involves actions and processes. All animate and inanimate things, according to Bhartṛhari, are liable to change. This change according to Vārṣyāyaṇi(earlier to Bhartṛhari who is quoted by Yāska in his Nirukta) is analyzed into six states as: Jāyate (genesis), asti (existence), vipariṇamate (alteration), vardhate (growth), apakṣīyate (decay) and vinaśyati (destruction).

According to Bhartṛhari, time is an independent power of Śabdabrahman. The only true Being is Parabrahman(considered as Śabdabrahman according to Bhartṛhari). Kāla being the independent power of Śabdabrahman, becomes the instrumental cause for the creation, continuation and destruction of the transitory objects. It is called the operator of this world and measurement of the course and activity. Since

it is an instrumental cause of the activities it is treated as being identical with activity though it is really different from it.

Since time creates effects in cyclic a manner (kalayati) it is called kāla. Time is also often compared with a water-wheel which drives (kalayati) the beings and is hence designated as kāla.

Being a power of Śabdabrahman, time also functions with two of its prominent powers called pratibandha (preventive) and abhyanujñā (permissive). It is because of these two powers that the sequence in the manifestation of change is brought about. The power of pratibandha is a preventive one whereas the power called abhyanujñā is a permissive one which permits a thing to appear. This way time, like a puppet-operator or a string-holder, causes opening and closing of an act. Thus time works through two of its prominent powers in such a systematic way that automatically things get priority and posterity through their activities and everything becomes ordered. In the absence of these two powers, there would be chaos in the Universe.

According to Bhartṛhari, time is a single unit. Because of its relation to motion, it becomes many. The divisions of time, such as the days, months, seasons and years are due to the motion of the Sun that is the superimposition upon time and are not integral to it. Bhartṛhari compares it with an individual discharging his role differently at different times. For example, the same man can be a carpenter at one time while chiseling a piece of wood and called a blacksmith at other times while working with a piece of iron yet, he is not different. In the same manner, time is called spring when there is blossoming of flowers and cooing of cuckoo etc., and autumn when there is falling of leaves of trees. These are not the real part of time but superimposed on time. Thus, time is one.

About the three divisions of time i.e., present, past & future, Bhartṛhari says that these are not three different times but the same single time appears as three through its three powers, i.e., bhūta (past), bhaviṣyat (future) & vartamāna (present). These three divisions of time again, are artificially sub- divided into eleven varieties in Sanskrit language. The three-fold division of time is very well brought under the two main powers of time called pratibandha (preventive) & abhyanujñā (permissive). Among future, past & present, the first two viz., future & past hide a thing while present permits a thing to appear.

The later grammatical school has not ventured much into this transcendental aspect of time and it is reflected as a concept under the verb & verbal derivatives i.e. Tense forms of grammar only.

Many issues involve in the context of this discussion. Bhartṛhari refers to a number of earlier schools. Bhartṛhari's own opinions are sometimes understood from the

commentaries. There is hardly any dependable commentary other than Prakāśa by Helārāja. There is a lot of gap in time between Bhartṛhari and Helārāja. Apart from many textual problems in reading out the text, the greatest philosophical question is with regard to the subjectivity and objectivity of time. Bhartṛhari is right from his angle that his thesis is beyond the analysis of formal grammar and formal analysis of language also. Śabda is not a mere word or Dhvani (or vaikharīvāk) only but includes all the three levels of language i. e., paśyantī, madhyamā & vaikharī where no object in the world is beyond the realm of Śabda (which is equated with Parabrahman). Thus, his framework has given birth to a single, complete in itself and pioneering philosophy of language. He will always be remembered for this greatest contribution. The later tradition owes much to and inherits from this philosophy.

Notes & References:

1. Vākyapadīya I. I
2. Vide Nirukta (Ch.I): sad bhāvavikarā bhavantīti vāṛsyāyaṇiḥ/ jāyate'sti vipariṇamate' vardhateh' pakṣīyate vinaśyatīti; also vide VP. I. 3: (please refer to diagram 1)
3. Vide Prakāśa on VP. III.9.62: kālākhyā svatantryaśaktir brāhmaṇa iti tatra bhagavad bhartṛharer abhiprāyaḥ; also vide Ibid. on VP.III.9.14
4. Vide VP. I. 3
5. Vide VP. III. 9. 4: pratibandābhyanujñābhyām tena viśvam vibhajyate /
6. Vide VP. III. 9. 32, 48-49
7. Vide III. 9. 49: ekasya śaktayaḥ tisraḥ.........
8. Vide I.123: na so'sti pratyayo loke ....

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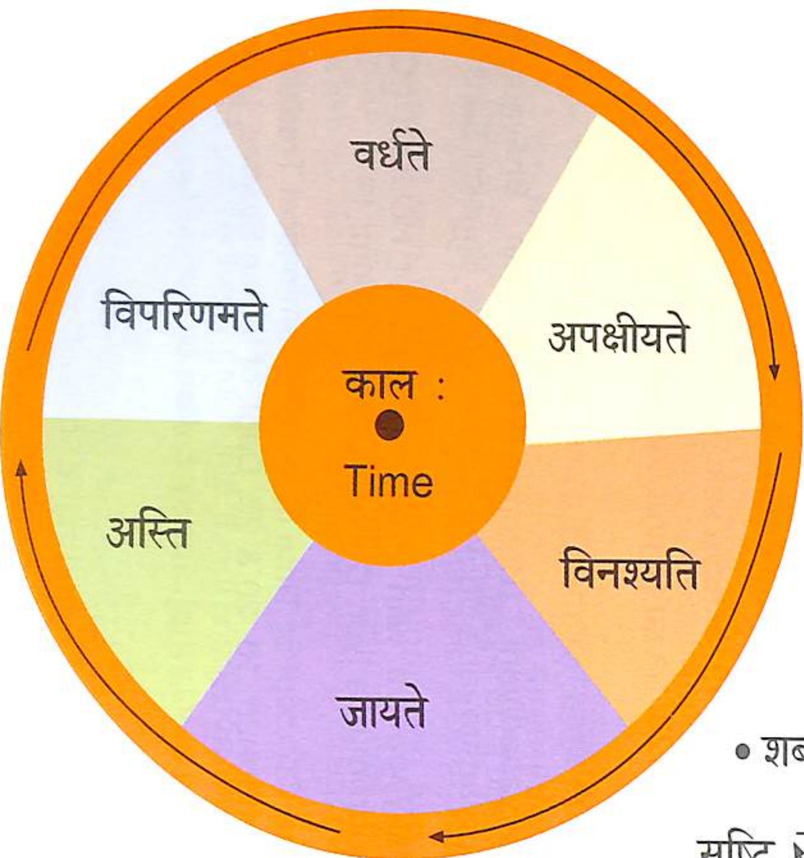
1. Vākyapadīyam (Brahmakāṇḍam) with Bhāvapradīpa commentary of Pt. Suryanarayana Shukla, Chaukhamba Sanskrit Sansthan, Varanasi, 1984.
2. Vākyapadīya with Prakīrṇaprakāśa of Helārāja (Kāṇḍa III, part II) ed. K. A. Subramania Iyer, Deccan College, Poona,1973.
3. The Concept of Time in Indian Grammatical Tradition of Ganesh Prasad Panda, Saṁbhāṣā, 18, 20 & 23, Dept. of Indian Studies, University of Nagoya, Japan.

Diagram No. 1

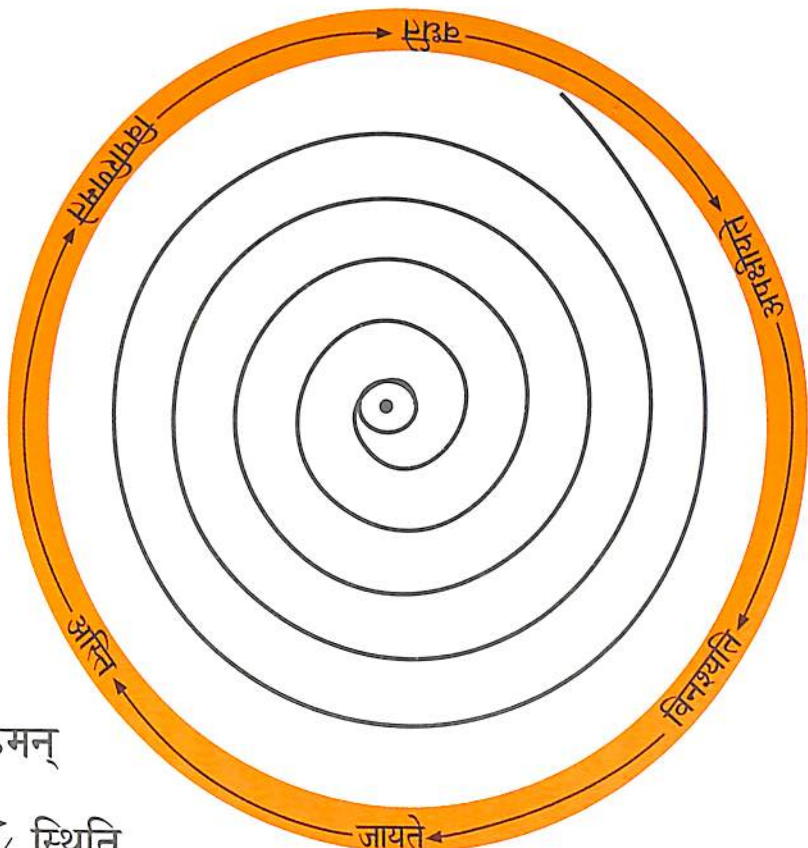
अध्याहितकलां यस्य कालशक्तिमुपाश्रिता।
जन्मादयो विकाराः षड्भावभेदस्य योनयः ।।

-वाक्यपदीयम्, १. ३

Cycle of Time (कालचक्र)



Cycle of Life (जीवनचक्र)



• शब्दब्रह्मन्

सृष्टि → स्थिति → लय

यज्ञका अन्तरङ्ग तात्पर्य

(The Intrinsic Significance of Sacrifice)

नारायण दत्त शर्मा

प्राचीनकालमें एक समय ऐसा था, जब प्राय: सभी लोग यह विश्वास करते थे कि लौकिक एवं अलौकिक सभी फलोंकी प्राप्ति यज्ञके द्वारा सम्भव है। अतीन्द्रियदर्शी ऋषि-मुनि नाना प्रकारके यज्ञानुष्ठानोंमें व्यस्त रहा करते थे। इसके अतिरिक्त चारों वर्णों एवं चारों आश्रमोंके लोग अपना कर्त्तव्य धर्म समझकर शास्त्रविहित यज्ञानुष्ठानों को श्रद्धापूर्वक करते तथा कराते थे। भगवद्गीतामें कहा गया है कि यज्ञ न करने वाले मनुष्यके लिए यह लोक ही सुखदायक नहीं है, फिर परलोक तो कैसे सुखदायक रहेगा।[1] असमर्थ जनोंको छोड़कर प्राय: सभी प्राणीमात्रके लिए शास्त्रविहित यज्ञोंके करनेका विधान ऋषियोंने किया है। अन्धे, लंगड़े, बहरे, मूक, अश्रोत्रिय, नपुंसक एवं शूद्रोंको छोड़कर[2] ब्राह्मण-क्षत्रिय एवं वैश्य वर्णमें उत्पन्न मनुष्यमात्रका यज्ञोंमें अधिकार[3] प्राचीन श्रौतसूत्रोंमें निर्धारित किया गया है।

समयके फेरसे यज्ञका तात्पर्य और रहस्य धीरे-धीरे लुप्त होता चला गया। एक समय जो यज्ञविद्या प्रत्यक्ष थी, विधिके ज्ञाता जिन यज्ञोंको करके निश्चित फल प्राप्त कर लेते थे, वह विद्या विधिपूर्वक अनुष्ठानके अभावमें एक निरर्थक दिखावा एवं पाखण्ड बनकर रह गई है, फिर भी ये शाश्वत प्रश्न तो विचारशील लोगोंके मनमें उठते ही हैं कि यज्ञ किसे कहते हैं तथा उसका वास्तविक स्वरूप क्या है। शास्त्र इसका समाधान करते हैं। कात्यायन मुनिने यज्ञका लक्षण इस रूपमें अभिव्यक्त किया है—देवताके उद्देश्यसे द्रव्यका त्याग ही यज्ञ है।[4] देवतासे तात्पर्य अग्नि-इन्द्रादि देवता, द्रव्यसे तात्पर्य दधि, सोम, चावल, जौं आदि तथा त्यागसे तात्पर्य है—उन देवताओं के उद्देश्यसे किया जाने वाला ऐसा व्यापार जिसमें अपने स्वत्वकी निवृत्ति हो।[5]

प्रसङ्गत: यहाँ यह प्रश्न उपस्थित होता है कि किसे द्रव्यका त्याग करना चाहिए, इसका उत्तर है—जो त्यागरूप कर्मका फल प्राप्त करना चाहता है। सामान्य शब्दोंमें यजमान ही द्रव्यका त्याग करता है अथवा वे ऋत्विज जो दक्षिणा लेकर उस यजमानका यज्ञ पूरा करते हैं।

देवता अथवा शक्ति व्यक्त और अव्यक्त भेदसे दो प्रकार की है। अव्यक्त शक्ति कार्य सम्पन्न करनेमें असमर्थ है। कार्य सम्पन्न करनेके लिए उसे जगाना पड़ता ही है। जो शक्ति जिस कार्यको करनेमें समर्थ है, वह जागनेपर उस कार्यको अवश्य ही पूरा करती है। कार्य करने पर वह शक्ति क्षीण होती है अत:

उस शक्तिको अक्षुण्ण रखनेके लिए, उसे पुष्ट करने के लिए उसमें भक्ष्यका समर्पण आवश्यक है। यज्ञमें प्रदत्त आहुति उस जाग्रत शक्तिका आहार है, जिसे पाकर वह पुष्ट होती है तथा अपना संरक्षण करनेमें समर्थ होती है। सुप्त शक्ति निष्क्रिय होती है अत: उसे आहारकी आवश्यकता नहीं, किन्तु उसके द्वारा कार्य भी सिद्ध नहीं होता। मनीषी जनोंका मानना है कि वास्तवमें इसीका नाम देवताके उद्देश्यसे द्रव्य त्याग है, यही यागका परम सूक्ष्म रहस्य है।[6]

महर्षि कात्यायनने 'यज्ञं व्याख्यास्याम:। द्रव्यं देवता त्याग:' कहकर जिस यज्ञकी अत्यन्त संक्षिप्त किन्तु भावकी दृष्टिसे अत्यन्त सूक्ष्म परिभाषा प्रस्तुत की, उसीकी 'पञ्चाङ्गसम्पन्न यज्ञ' कहकर ब्राह्मणग्रन्थोंमें तथा पुराणोंमें साङ्गोपाङ्ग व्याख्या प्रस्तुत की गई। यज्ञके ये पाँच अङ्ग इस प्रकार हैं—देवता, हविर्द्रव्य, मन्त्र, ऋत्विज और दक्षिणा।

देवतासे तात्पर्य यहाँ उन देवताओंसे है, जो सूर्य, चन्द्र, वायु, वरुण, इन्द्र आदि स्तुति तथा आहुतिसे सन्तुष्ट होते हैं। जो कर्मफल प्रदान करते हैं तथा जो दिव्य, साकार और ऐश्वर्यसम्पन्न हैं। योग्यतावशात् उच्च श्रेणीके साधक उनका साक्षात् दर्शन प्राप्त करनेमें समर्थ भी होते हैं।[7]

ये देवता 'आजान देवता' कहलाते हैं जिन्हें यज्ञमें आहुति दी जाती है। ये आहुतियाँ ही इनके जीवनका आधार होती हैं। वस्तुत: आहुति फलप्राप्तिका मार्ग है। यदि केवल एक ही आहुति विधिके साथ समर्पित की जाए तो देवता उसीको बहुत समझकर सन्तुष्ट हो जाते हैं। अग्निमें हवि अर्पण करना वस्तुत: देवताके मुखमें ही हवि अर्पण करना है। याज्ञिकोंका सिद्धान्त है कि यह हवि अग्निमें प्रविष्ट होकर अमृत रूपमें परिणत होती है।

शक्ति सम्पन्न शब्दराशि ही मन्त्र है, जिसके प्रभावसे हवि देवताके भोग्यके रूपमें उसके समीप पहुँचती है।[8]

ऋत्विज वे हैं, जिन्हें यजमान अपने यज्ञमें वरण करता है तथा दक्षिणा लेकर जो यजमानका यज्ञ विधिवत् सम्पन्न करते हैं।[9]

यज्ञके अन्तमें वरण किए गए ऋत्विजोंको जो पारिश्रमिक दिया जाता है, उसे दक्षिणा कहते हैं।[10] यज्ञ पूरा होनेपर यजमान यदि ऋत्विजोंको समुचित दक्षिणा नहीं देता, तो यज्ञका फल भी समुचित रूपसे नहीं मिलता। इसप्रकार देवता, हविर्द्रव्य, मन्त्र, ऋत्विक् और दक्षिणा इन पाँच अङ्गोंके माध्यमसे ऋषियोंने यज्ञके प्रमुख तात्पर्यको बतानेका प्रयास किया है।

वैदिक यज्ञोंका अनुष्ठान करनेके लिए इन पाँचोंकी आवश्यकता होती है, जिसके द्वारा यजमान अपना अभीप्सित फल प्राप्त करनेमें समर्थ होता है। देवीभागवत में कहा गया है, यदि द्रव्यशुद्धि, क्रियाशुद्धि ओर मन्त्रशुद्धिके साथ यज्ञ सम्पन्न होता है, तब पूर्ण फलकी प्राप्ति अवश्य होती है, अन्यथा नहीं होती।[11]

महाभारतमें वर्णित पाण्डवोंद्वारा किए गए एक यज्ञानुष्ठानमें उपर्युक्त विषयको अच्छी तरह समझा जा

सकता है, जिसकी ओर देवीभागवत ने बड़े स्पष्ट शब्दोंमें इशारा किया है। वहाँ कहा गया है कि पाण्डवोंने राजसूययज्ञ किया जिस यज्ञकी समाप्तिपर श्रेष्ठ दक्षिणा दी गई। भारद्वाजादि विद्यानिष्ठ ब्राह्मणोंने जिस यज्ञका सम्पादन किया। यादवेन्द्र भगवान् कृष्ण जिस यज्ञमें साक्षात् रूपसे उपस्थित थे, किन्तु एक महीनेके भीतर ही कठोर वनवास भोगना पड़ा, द्रौपदीका अपमान हुआ तथा युधिष्ठिरकी जुएमें पराजय हुई। इसका एकमात्र कारण द्रव्यशुद्धिका अभाव था। अन्यायोपार्जित द्रव्योंके प्रयोगके कारण उस यज्ञमें वैगुण्य उत्पन्न हुआ, जिससे दोष उत्पन्न हुआ।[12]

इसके विपरीत ठीक ढंगसे यज्ञ किया जाए तो उसका समुचित फल प्राप्त होता है। देवीभागवत में यह वृत्तान्त आया है कि ब्राह्मण वृत्रासुरका वध करनेपर ब्रह्महत्याजनित पापके विनाश के लिए विष्णुने देवताओंसे कहा कि इन्द्र अश्वमेध यज्ञ करें। अश्वमेध यज्ञ करनेसे इन्द्र पुन: पवित्र हो जायेंगे, उन्हें फिर कोई भय नहीं होगा। अत: विष्णुकी सम्मतिके अनुसार अश्वमेधका अनुष्ठान करके इन्द्र ब्रह्महत्याजनित पापसे विमुक्त हो गए।[13]

यज्ञ विषय ही ऐसा है, जिस पर विद्वान् और मनीषिगण अत्यन्त गम्भीरतापूर्वक व्यापक परिप्रेक्ष्य में चिन्तन-मनन करते रहे हैं। अत: यज्ञके अन्तरङ्ग भावोंको समझनेके लिए भगवद्गीताकी ओर दृष्टिपात करते हैं—

साधकोंकी रुचि, विश्वास और योग्यताकी भिन्नताके कारण साधन भी भिन्न-भिन्न प्रकार के होते हैं। इसीलिये भगवद्गीताके चौथे अध्यायके 24वें श्लोकसे लेकर 30वें श्लोक तक सात श्लोकोंमें भिन्न-भिन्न प्रकारके साधनोंका 'यज्ञ' रूपसे वर्णन किया गया।

यज्ञरूप प्रथम साधन है—जिस यज्ञमें अर्पण भी ब्रह्म है, अर्थात् आहुति देनेके लिए स्रुक्-स्रुवा आदि पात्र (अर्पण) भी ब्रह्म है। जिनका हवन किया जाता है, वे तिल, जौं, घी आदि पदार्थ जिस यज्ञमें ब्रह्म हैं, आहुति देने वाला जिस यज्ञमें ब्रह्म है, जिसमें आहुति दी जा रही है, वह अग्नि जिस यज्ञमें ब्रह्म है, जिस यज्ञमें आहुति देनारूप क्रिया भी ब्रह्म ही है, इस प्रकारका यज्ञ करने वाले जिस मनुष्यकी ब्रह्ममें ही कर्मसमाधि हो गई है, अर्थात् जिसकी सम्पूर्ण कर्मोंमें ब्रह्मबुद्धि हो गई है, उसके द्वारा प्राप्त करने योग्य फल भी ब्रह्म ही है, क्योंकि उसकी दृष्टिमें ब्रह्मके अतिरिक्त और किसीकी स्वतन्त्र सत्ता रहती ही नहीं।[14] यह वर्णन उस साधकका है, जो सर्वत्र ब्रह्मदर्शनरूप यज्ञ करता है।

दूसरे साधनके रूपमें भगवान् यज्ञार्थकर्म करने वाले ऐसे साधकका वर्णन करते हैं, जिनके लिए भगवदर्पणरूप यज्ञ है अर्थात् जो यह मानते हैं कि सभी क्रियाएँ तथा सभी पदार्थ भगवान् के हैं और भगवान्के लिए हैं। यही भगवदर्पणरूप यज्ञ दैव यज्ञ है।[15]

तीसरे साधनके रूपमें उन योगियोंका उल्लेख किया है, जो ब्रह्मरूप अग्निमें विचाररूप यज्ञके द्वारा ही जीवात्मारूप यज्ञका हवन करते हैं।[16] चौथे साधनके रूपमें उन योगियोंका वर्णन करते हैं, जो संयम रूप

अग्नियोंमें श्रोत्रादि समस्त इन्द्रियोंका हवन किया करते हैं।[17] पाँचों इन्द्रियाँ अपने-अपने विषयोंकी ओर बिल्कुल प्रवृत्त न हो। समस्त इन्द्रियाँ संयमरूप ही बन जाएँ, यह एक प्रकारका यज्ञ है।

पाँचवें साधनके रूपमें उन दूसरे योगियोंका वर्णन करते हैं, जो शब्दादि विषयोंका इन्द्रियरूप अग्नियोंमें हवन किया करते हैं।[18] ऐसा कहनेका तात्पर्य यह है कि व्यवहारकालमें शब्द, स्पर्श, रूप, रस और गन्ध इन पाँचों विषयोंका इन्द्रियोंके साथ संयोग होते रहनेपर भी इन्द्रियोंमें कोई विकार न हो। इन्द्रियाँ राग-द्वेषसे रहित हों। यह एक विशेष प्रकारका यज्ञ है।

छठे साधनके रूपमें उन दूसरे योगियोंका उल्लेख करते हैं जो सम्पूर्ण इन्द्रियोंकी क्रियाओंको और प्राणोंकी क्रियाओंको ज्ञानसे प्रकाशित आत्मसंयमयोगरूप अग्निमें हवन करते हैं।[19] यहाँ वस्तुत: समाधिको यज्ञका रूप दिया गया है, जिसमें मन-बुद्धि सहित सभी दसों इन्द्रियोंकी क्रियाएँ रुक जाती हैं तथा प्राणोंकी क्रियाएँ भी रुक जाती है। यह एक विशेष प्रकारका यज्ञ है।

सातवें, आठवें, नौवें तथा दसवें साधनके रूपमें भगवान् कहते हैं, अहिंसा, सत्य, चोरी न करना, ब्रह्मचर्य और अपरिग्रह इन प्रशंसनीय महाव्रतों[20] का पालन करने वाले कुछ प्रयत्नशील साधक द्रव्ययज्ञों[21] का अनुष्ठान करते हैं, कुछ साधक तपोयज्ञ[22] करते हैं, कुछ अन्य साधक योगयज्ञ[23] करते हैं तथा कितने ही स्वाध्यायरूप ज्ञानयज्ञ[24] करते हैं।[25]

ग्यारहवें तथा बारहवें साधनके रूपमें भगवान् कहते हैं—कुछ दूसरे प्राणायाम परायण योगीलोग अपानमें प्राणका पूरक करके, प्राण और अपानकी गति रोककर फिर प्राणमें अपानका हवन करते हैं तथा कुछ दूसरे नियमित आहार करने वाले साधक प्राणोंका प्राणोंमें हवन किया करते हैं। ये सभी साधक इन यज्ञों द्वारा अपने पापोंका नाश करनेमें समर्थ हो जाते हैं।[26]

बार-बार विधिपूर्वक पूरक-रेचक-कुम्भक करना प्राणायामरूप यज्ञ है। परमात्म-प्राप्तिके उद्देश्यसे निष्कामभावपूर्वक प्राणायामका अभ्यास करनेसे सभी पाप नष्ट हो जाते हैं।[27]

अब ध्यान देने योग्य है कि भगवद्गीताके चौथे अध्यायमें कुल सात श्लोकोंमें जिन बारह प्रकारके साधन यज्ञ रूपमें वर्णित किए गए, उन सबमें निष्काम भाव की प्रधानता है। वस्तुत: निष्काम कर्म ही यज्ञका उत्कृष्ट स्वरूप है, किन्तु वह किस प्रकार है, इस विषयपर कुछ विचार करना अत्यावश्यक है।

जब किसी कामनाको लेकर यज्ञ किया जाता है तो उसमें वस्तुत: व्यक्तिगत स्वार्थसिद्धिकी अभिलाषा रहती है। यद्यपि निष्काम कर्ममें व्यक्तिगत कामना नहीं रहती तथापि यह तो मनमें भाव बना ही रहता है कि निष्काम भावसे किए गए कर्मका फल मुझे न मिलकर दूसरोंको मिले। देखा जाए तो जगत् का कल्याण, सभी जनोंका हित, यह भी एक प्रकारका कर्मफल ही है।

मोक्ष-कामना कामना रूपसे प्रतीत होनेपर भी जिस प्रकार वस्तुत: कामना नहीं है, उसी प्रकार दूसरोंकी

मंगलकामना भी वस्तुत: कामना नहीं है। इससे कर्मका निष्कामत्व नष्ट नहीं होता। परार्थ कामना होनेसे इस प्रकारकी कामना कलुषित नहीं होती।

फलाकांक्षा न होते हुए कर्त्तव्यबुद्धिसे अथवा भगवत्प्रेरणावश जो कर्म होता है, वह समयपर फल अवश्य ही उत्पन्न करता है। व्यक्तिगत रूपसे कर्मकर्त्ता द्वारा फलकी ईप्सा न होनेके कारण वह कर्मफल व्यापक रूपसे सम्पूर्ण विश्वमें विकीर्ण हो जाता है। इस प्रकारका निष्काम कर्म ही यज्ञका उत्कृष्ट स्वरूप है।

और इस प्रकारके निष्काम कर्मसे बन्धन तो होता ही नहीं, अपितु पहलेसे जो बन्धन रहता है, वह भी शिथिल हा जाता है, इसीलिए भगवद्गीतामें कहा गया है कि निरासक्त मनुष्य जो यज्ञके लिए कर्म करते हैं, उनके सम्पूर्ण कर्म विलीन हो जाते हैं।[28]

केवल दूसरोंके हितके लिए किया जाने वाला कर्म कर्त्तव्य कहलाता है। जो कर्म अपने लिए किया जाता है, वह कर्त्तव्य नहीं, प्रत्युत कर्ममात्र होता है, जिससे मनुष्य बँधता है। इसलिए यज्ञमें देना ही देना होता है, लेना तो केवल निर्वाहमात्रके लिए होता है।[29] शरीर यज्ञ करनेके लिए समर्थ रहे इस दृष्टि से शरीर-निर्वाहमात्रके लिए वस्तुओंका उपयोग करना भी यज्ञके अन्तर्गत है।

वेदमें जिन श्रौत एवं स्मार्त्त यज्ञोंका विस्तृत वर्णन है, वे प्राय: सकाम यज्ञ की श्रेणीमें आते हैं।[30] सकाम यज्ञोंकी एक विशेषता है—इन यज्ञोंके अनुष्ठानसे मिलने वाला फल नाशवान् होता है, अविनाशी फलकी प्राप्ति उनसे नहीं होती।[31]

यहाँ यह बात स्पष्ट रूपसे जान लेनी चाहिए, यद्यपि काम्य कर्म यज्ञकी श्रेणीमें आते हैं, किन्तु इन यज्ञोंको वास्तविक आदर्श नहीं कहा जा सकता। तत्त्वत: तो उन्हें ही यज्ञ कहा जा सकता है, जिन साधन रूप यज्ञ कर्मोंसे देहशुद्धि, इन्द्रियशुद्धि, अहङ्कारशुद्धि और चित्तशुद्धि होती है। जिस कर्मका फल स्वार्थ नहीं, परार्थ है, जिस कर्मसे नया बन्धन नहीं बनता, बल्कि पहलेका बन्धन क्षीण होता है, जो जीवको क्रमश: कल्याणके मार्गमें अग्रसर होनेमें सहायता देता है। यही यज्ञकर्म यज्ञेश्वरकी प्रीति उत्पन्न करता है, जो निष्काम कर्मकर्त्ताका उचित पुरस्कार है।

यज्ञके अन्तरङ्ग तात्पर्यसे इतना परिचय होनेके पश्चात् यह कहना उचित होगा कि मनुष्य हविर्द्रव्य द्वारा देवताओंका संवर्द्धन करें तथा पुष्ट होने पर देवता मनुष्योंका आप्यायन करें, सब प्रकारसे उन्हें अभिलषित भोग प्रदान करें। इस तरह परस्पर भवना[32] द्वारा ही यह विश्वचक्र सञ्चालित होता है, जिसका एक मात्र मूल आधार 'यज्ञ' है।

संदर्भ

1. नायं लोकोऽस्त्ययज्ञस्य कुतोऽन्य: कुरुसत्तम (भगवद्गीता 4.31)।
2. अङ्गहीनाऽश्रोत्रियषण्ढशूद्रवर्जम् (कात्यायनश्रौतसूत्र 1.1.5)। अन्धस्य आज्यावेक्षणादि कर्मानुष्ठानासम्भवात्, पङ्गोर्विष्णुक्रमादावसम्भवात्, बधिरस्य मन्त्रश्रवणादावशक्तेः, मूकस्य मन्त्रोच्चारणासम्भवात्, षण्ढस्याशुचित्वाच्च नाधिकार: (कात्यायन श्रौतसूत्र सरलावृत्ति: 1.1.5)।
3. मनुष्याणां वारम्भसामर्थ्यात् (कात्यायन श्रौतसूत्र 1.1.4)। मनुष्याणामेव कर्मस्वधिकारः। तेषामेव हि अनुष्ठानसामर्थ्यमस्ति। देवादीनां तु देवतान्तराद्यभावात्, तिर्यगादीनां कर्मानुष्ठाना-शक्तेश्च न तेषामधिकार: (कात्यायनश्रौतसूत्रसरलावृत्ति: 1.1.4)।
4. द्रव्यं देवता त्याग: (कात्यायनश्रौतसूत्र 1.2.2)।
5. द्रव्यं दधिसोमव्रीहियवादि, देवता अग्नीन्द्रादि:, त्याग: तदुद्देशेन क्रियमाण: स्वत्वनिवृत्यनुकूलो व्यापार:। इदमेव यागस्वरूपम् (कात्यायन श्रौतसूत्र पर सरलावृत्ति 1.2.2)।
6. "भारतीय संस्कृति और साधना" में पं० गोपीनाथ कविराजका "यज्ञका रहस्य" नामक लेख (पृष्ठसं० 167)।
7. सोमपा तथा असोमपा अथवा हुताद तथा अहुताद इन दो प्रकारके देवताओंका उल्लेख गोपथब्राह्मणमें हुआ है, जो यजमानके घर आते हैं, यथा—द्वया वै देवा यजमानस्य गृहमागच्छन्ति सोमपा अन्येऽसोमपा अन्ये हुतादोऽन्ये अहुतादोऽन्य (गोपथब्राह्मण उत्तरभाग 1.6)। देवीभागवतमें तो जय-पराजय तथा सम्पूर्ण विश्व ही देवताओंके अधीन कहा गया है, यथा—दैवाधीनमिदं विश्वं तथा जयपराजयौ (देवीभागवत 6.6.10)।
8. जिन मन्त्रोंका उच्चारण करके यज्ञमें आहुति दी जाती है, उन मन्त्रोंको कम नहीं आँकना चाहिए। इन्द्रके द्वारा त्रिशिराका वध किए जानेपर त्वष्टाने अपने पुत्रका बदला लेनेके लिए आठ रात्रियों तक अथर्ववेदोक्त मन्त्रोंसे प्रज्वलित अग्निमें हवन करके वृत्रासुर जैसे पुत्रको जन्म दिया, यथा—इत्युक्त्वाग्निं जुहावाथ मन्त्रैराथर्वणोदितैः। पुत्रस्योत्पादनार्थाय त्वष्टा क्रोधसमाकुल:। कृते होमेऽष्टरात्रं तु सन्दीप्ताच्च विभावसो:। प्रादुर्बभूव तरसा पुरुष: पावकोपम: (देवीभागवत 6.2.33-34)।
9. यज्ञका फल प्राप्त करनेके लिए यजमानको ऋत्विजोंके ऊपर पूरी तरह आश्रित होना पड़ता है। अत: यज्ञानुष्ठानके लिए योग्यतम ऋत्विजोंका होना अत्यावश्यक है। गोपथब्राह्मणमें कहा गया है कि अजितेन्द्रिय तथा अकुशल ऋत्विजोंके कारण यज्ञका नाश हो जाता है, यथा—यद्वै यज्ञेऽकुशला ऋत्विजो भवन्त्यचरितिनो ब्रह्मचर्यमपराग्या वा तद्वै यज्ञस्य विरिष्टमित्याचक्षते (गोपथब्राह्मण पूर्वभाग, 1.13)।
10. गोपथब्राह्मणमें उद्गाता, अध्वर्यु, होता तथा ब्रह्माके कार्योंका विस्तृत विवरण प्राप्त होता है, जिन कार्योंके लिए उन्हें दक्षिणा दी जाती है, उदाहरणके लिए उद्गाता जो औदुम्बरी (के मचानपर) बैठता है, हिम् का उच्चारण करता है, सामगान करता है, सुब्रह्मण्यापाठ करता है, इसलिए उद्गाताको दक्षिणा दी जाती है, यथा—तद्यदौदुम्बर्यान्म आसिष्ट, हिङ्कृणोत् मे प्रास्तावीन्म उदगासीत् मे सुब्रह्मण्यामाह्वासीदित्युद्गात्रे दक्षिणा नीयते (गोपथब्राह्मण पूर्वभाग 1.4)। इसी ग्रन्थमें एक स्थानपर कहा गया है कि (यजमान) आहुतियाँ देकर हुताद (जल, वायु, सूर्य आदि) देवताओंको प्रसन्न करता है तथा दक्षिणा देकर मनुष्यदेवों अर्थात् ऋत्विजोंको प्रसन्न करता है, यथा—आहुतिभिरेव देवान् हुतादः प्रीणाति दक्षिणाभिर्मनुष्यदेवान् (गोपथब्राह्मण, उत्तरभाग 1.6)।
11. द्रव्यशुद्धि: क्रियाशुद्धिर्मन्त्रशुद्धिश्च भूमिप। भवेद् यदि तदा पूर्णं फलं भवति नान्यथा (देवीभागवत 3.12.7)।

12. पाण्डवानां यथा यज्ञे किञ्चिद् वैगुण्ययोगतः। विपरीतं फलं प्राप्तं निर्जितास्ते दुरोदरे॥ कुद्रव्ययोगाद् वैगुण्यं समुत्पन्नं मुखेऽथवा। साभिमानैः कृताद् वाऽपि दूषणं समुपस्थितम् (देवीभागवत 3.12.31,33)।
13. यजतामश्वमेधेन शक्रपापनिवृत्तये। पुण्येन हयमेधेन पावितः पाकशासनः॥ पुनरेष्यति देवानामिन्द्रत्वमकुतोभयः (देवीभागवत 6.8.38-38½)।
14. ब्रह्मार्पणं ब्रह्म हविर्ब्रह्माग्नौ ब्रह्मणा हुतम्। ब्रह्मैव तेन गन्तव्यं ब्रह्मकर्मसमाधिना (भगवद्गीता 4.24)।
15. दैवमेवापरे यज्ञं योगिनः पर्युपासते (भगवद्गीता 4.24½)।
16. ब्रह्माग्नावपरे यज्ञं यज्ञेनैवोपजुह्वति (भगवद्गीता 4.25)।
17. श्रोत्रादीनीन्द्रियाण्यन्ये संयमाग्निषु जुह्वति (भगवद्गीता 4.25½)।
18. शब्दादीन् विषयानन्य इन्द्रियाग्निषु जुह्वति (भगवद्गीता 4.26)।
19. सर्वाणीन्द्रियकर्माणि प्राणकर्माणि चापरे। आत्मसंयमयोगाग्नौ जुह्वति ज्ञानदीपिते (भगवद्गीता 4.27)।
20. पातञ्जलयोगदर्शनमें इन्हें ही यम कहा गया है—अहिंसासत्यास्तेयब्रह्मचर्यापरिग्रहा यमाः (पातञ्जलयोदर्श० 2.30)।
21. संसारके हितके उद्देश्यसे कुआँ, तालाब, मन्दिर, धर्मशाला आदि बनवाना, अभावग्रस्त लोगोंको अन्न, जल, वस्त्र, औषध, पुस्तक आदि देना, दान करना इत्यादि सब कुछ 'द्रव्ययज्ञ' है। यह द्रव्ययज्ञ तभी सिद्ध होता है, जब सभी पदार्थोंको अपना न मानकर भगवान् का मानना तथा निःस्वार्थभावसे भगवान् की सेवामें ही उन पदार्थोंको लगाना।
22. स्वधर्मके पालनमें जो-जो प्रतिकूलताएँ तथा कठिनाइयाँ आएँ, उन्हें प्रसन्नतापूर्वक सह लेना तपोयज्ञ है। लोकहितार्थ एकादशी आदिका व्रत रखना, मौन धारण करना आदि भी तपोयज्ञ हैं।
23. यहाँ योगयज्ञ से तात्पर्य है—अन्तःकरणकी समता। समताका अर्थ है—कार्यकी पूर्ति और अपूर्तिमें, फलकी प्राप्ति और अप्राप्तिमें, अनुकूल और प्रतिकूल परिस्थितिमें, निन्दा और स्तुतिमें, आदर और निरादरमें सम रहना। अन्तःकरणमें हलचल, राग-द्वेष, हर्ष-शोक, सुख-दुःखका न होना। इस तरह सम रहना ही 'योगयज्ञ' है।
24. लोकहितके लिए गीता, रामायण, भागवत आदिका, वेद-उपनिषद् का मनन-विचारपूर्वक पठन-पाठन करना आदि सब स्वाध्यायरूप ज्ञानयज्ञ है। गीताके अन्तमें स्वयं भगवान् ने कहा—जो मनुष्य हम दोनोंके इस धर्ममय संवादका अध्ययन करेगा, उसके द्वारा भी मैं ज्ञानयज्ञसे पूजित होऊँगा, ऐसा मेरा मत है— अध्येष्यते च य इमं धर्म्यं संवादमावयोः। ज्ञानयज्ञेन तेनाहमिष्टः स्यामिति मे मतिः (भगवद्गीता 18.70)।
25. द्रव्ययज्ञास्तपोयज्ञा योगयज्ञास्तथापरे। स्वाध्यायज्ञानयज्ञाश्च यतयः संशितव्रताः (भगवद्गीता 4.28)।
26. अपाने जुह्वति प्राणं प्राणेऽपानं तथापरे। प्राणापानगती रुद्ध्वा प्राणायामपरायणाः॥ अपरे नियताहाराः प्राणान् प्राणेषु जुह्वति। सर्वेऽप्येते यज्ञविदो यज्ञक्षपितकल्मषाः(भगवद्गीता 18.70)।
27. गीताध्ययनशीलस्य प्राणायामपरस्य च। नैव सन्ति हि पापानि पूर्वजन्मकृतानि च॥
28. यज्ञायाचरतः कर्म समग्रं प्रविलीयते (भगवद्गीता 4.23)।
29. भगवद्गीतामें कहा गया है कि जिसने सब प्रकारके संग्रहका परित्याग कर दिया है, ऐसा कर्मयोगी केवल शरीर सम्बन्धी कर्म करता हुआ भी पापको प्राप्त नहीं होता — निराशीर्यत- चित्तात्मा त्यक्तसर्वपरिग्रहः। शारीरं केवलं कर्म कुर्वन्नाप्नोति किल्बिषम् (भगवद्गीता 4.21)।
30. उदाहरणके लिए—दर्शपूर्णमासाभ्यां यजेत स्वर्गकामः (आपश्रौसू० 3.14.8)। भगवद्गीतामें कहा गया है—वेदत्रयीमें

कहे हुए सकाम अनुष्ठानको करने वाले तथा सोमपान करने वाले पापरहित मनुष्य यज्ञोंके द्वारा इन्द्ररूपसे मेरा पूजन करके स्वर्गप्राप्तिकी प्रार्थना करते हैं, वे पुण्यके परिणामस्वरूप इन्द्रलोकको प्राप्त करके वहाँ स्वर्गमें देवताओंके दिव्य भागोंको भोगते हैं—त्रैविद्या मां सोमपाः पूतपापा यज्ञैरिष्ट्वा स्वर्गतिं प्रार्थयन्ते। ते पुण्यमासाद्य सुरेन्द्रलोकमश्नन्ति दिव्यान् दिवि देवभोगान् (भगवद्गीता 9.20)।

31. सकाम धर्मका आश्रय लिए हुए भोगोंकी कामना करने वाले मनुष्य आवागमनको प्राप्त होते हैं। जो पुण्य कमाया है, उससे स्वर्ग लोकके भोगोंको भोगकर बादमें पुण्यके समाप्त होनेपर फिरसे मनुष्यलोकमें आ जाते हैं। इस प्रकार आना-जाना बना रहता है, मुक्ति नहीं होती, यथा—ते तं भुक्त्वा स्वर्गलोकं विशालं क्षीणे पुण्ये मर्त्यलोकं विशन्ति। एवं त्रयीधर्ममनुप्रपन्ना गतागतं कामकामा लभन्ते (भगवद्गीता 9.21)। कहीं-कहीं तो श्रुतिने सकाम यज्ञोंकी स्पष्ट रूपसे निन्दा की है, क्योंकि ज्योतिष्टोमादि काम्य कर्मोंसे स्वर्गादि भोग एवं ऐश्वर्यकी प्राप्ति होनेपर भी जरा, जन्म और मृत्युसे छुटकारा नहीं मिलता, यथा—प्लवा ह्येते अदृढा यज्ञरूपा अष्टादशोक्तमवरं येषु कर्म। एतच्छ्रेयो येऽभिनन्दन्ति मूढा जरामृत्युं ते पुनरेवापियन्ति (मुण्डकोपनिषद् 1.2.7)। अर्थात् निश्चित ही ये यज्ञरूप अठारह नौकाएँ अस्थिर हैं, जिनमें अधम श्रेणीका उपासनारहित सकाम कर्म बताया गया है, यही कल्याणका मार्ग है, ऐसा मानकर जो मूर्ख इनकी प्रशंसा करते हैं, वे बारंबार निःसन्देह वृद्धावस्था और मृत्युको प्राप्त होते रहते हैं।

32. यही भाव भगवद्गीता के इन श्लोकोंमें अभिव्यक्त हुआ है—सहयज्ञाः प्रजाः सृष्ट्वा पुरोवाच प्रजापतिः। अनेन प्रसविष्यध्वमेष वोऽस्त्विष्टकामधुक्॥ देवान् भावयतानेन ते देवा भावयन्तु वः। परस्परभावयन्तः श्रेयः परमवाप्स्यथ (भगवद्गीता 3.10-11)।

Sanskrit and Sacred Geography of India

Sushma Jatoo

The word 'Sacred' derived from the Latin 'Sacrum', refers to the gods or anything in their power; or anything considered worthy of spiritual respect or devotion; or inspiring awe or reverence; and 'Geography' comes from the Greek - 'Geographia', which is the science that studies the lands, features, inhabitants, and phenomena of Earth. Human Geography and Physical Geography are two main subsidiary fields of Geography, in which the former largely focusses on the built environment and how humans crate, view, manage and influence space. The latter examines the natural environment and how organisms, climate, soil, water and land forms produce and interact. The difference between these approaches leads to a third field, i.e. Environmental Geography, which combines human and physical geography and looks at the interactions between the environment and humans. The interactions, in turn, shape the human society in multiple ways, i.e. culturally, socially, politically, etc. and these interactions of human beings with environment have been responsible for transformation of certain geographical zones or physical spaces into sacred landscapes.

In the Indian worldview, the concept of 'sacred' has been a driving force right from the time of Vedas, and the 'sacred geography' meant physical-geographical desti-nations of different belief systems, which are self-manifest and accessed by people/pilgrims from very ancient times. Indian thought perceives and propounds that the microcosm and the macrocosm are built up of the same materials or elements and hence there is a certain dynamic connection between the two, "यत्पिण्डे तद् ब्रह्माण्डे", and that these spaces or kṣetrās have transformed into centres of rejuvenation at both levels of micro and macro energies. These sacred geographies or Kṣetrās get constantly recharged and become sources of eternal bliss and vibrance, by virtue of receiving hundreds and thousands of devoted individuals year after year. These have aptly been called tīrthas. The word is etymologized from the root √r̆ + nominal or instrumental suffix 'थक्' (uṇādisūtra vi.32), which means 'to cross', 'a ford', or holy water. As a whole, the word may be expounded as 'तरति तीर्यते वा अनेनेति तीर्थम्' or that by which someone crosses over (kṣīrasvāmin on Amarakośa III. 3.86). Later, the notion of tīrthas, although literally meaning a ford, underwent a great metaphorical progression in its semantic and metaphysical meaning, as it further expanded and came to be used in more than fifteen different connotations ranging from a simple passage, way, ford, bathing place, place

of pilgrimage on the banks of sacred streams to sacred places (kṣetras), holy men, etc.

This notion of tīrthas or sacred geography can be mapped throughout Indian landscape, as here, sacred is not a word, it is a way of life. This is evidenced by the earliest Dharmasūtras of Gautama, Baudhāyana and Vaśiṣṭha, which provide the basis for mapping of sacred geography as -

सर्वे शिलोच्चयाः सर्वाः स्रवन्त्यः पुण्या ह्रदास्तीर्थान्यऋषिनिवासा गोष्ठपरिस्कन्दा इति देशाः।

Gautama Dharmasūtra 19.14, Vaśiṣṭha Dharmasūtra 22.12, and Baudhāyana Dharmasūtra 3.10.12

which means - deśas (localities) that are holy and hence destroyer of all sins, like all mountains, all rivers, holy lakes, places of pilgrimage, the dwellings of sages and cowpens and temples of gods.

The Tīrthakalpataru also states -

सर्वाः समुद्रगाः पुण्याः सर्वे पुण्याः नगोत्तमाः।
सर्वमायतनं पुण्यं सर्वे पुण्याः वनाश्रमाः।।

i.e., All the rivers, mountains, temples of gods, forest and hermitages are sacred.

The vana-parvan of the Mahabharata in fourteen chapters is devoted to the mapping of the sacred geography of ancient India. It has enumerated 296 names of tīrthas (sacred places). These being the refuge of great sages, ऋषीणामपि परायणं, and the virtues derived from visiting these sacred spaces are numerous. A visit to these sacred places can be a substitute for ritual activity altogether,

ऋषीणां परमं गुह्यमिदं भरतसत्तम।
तीर्थाभिगमनं पुण्यं यज्ञैरपि विशिष्यते।।

Mahābhārata III, 80, 38.

which means 'O King ! visit the sacred tīrthas which are a great mystery to sages, and superior even to sacrifices.'

The Brahma - Purāṇa states that the number of tīrthas and shrines is so large that they can not be enumerated in detail in hundreds of years.

तस्माच्छृणुध्वं वक्ष्यामि तीर्थान्यायतनानि च।
विस्तरेण न शक्यन्ते वक्तुं वर्षशतैरपि।।

Brahma-purāṇa 25.7-8

However, according to Matsyapurāṇa, the tīrthas are said to be 35 millions in the sky, the aerial region and on the earth.

तिस्रः कोट्योऽर्धकोटिश्च तीर्थानां वायुरब्रवीत्।
दिवि भुव्यन्तरिक्षे च . . . . ।।

Matsya-purāṇa

The classification of sacred geography, as per Brahmā-purāṇa is as :

(i) Daiva, created by god, (ii) Āsura, those associated with such asuras as Gaya (iii) Ārṣa, associated with or established by sages, such as Prabhāṣa, Naranārāyāṇa, and (iv) Mānuṣa, created by or associated with kings like Ambarīṣa, Manu, Kuru, etc. and provides that each preceding one is superior to the succeeding one.

चतुर्विधानि तीर्थानि स्वर्गे मर्त्ये रसातले।
दैवानि मुनिशार्दूल आसुराण्यार्षाणि च।
मानुषानि त्रिलोकेषु विख्यातानि सुरादिभिः।।

Brahma-purāṇa 70.16-19

Another classification of mapping the ancient sacred geography on the basis of primal elements, is recorded in the Padma Purāṇa, as bhūmi (earth), salila (water) and tejasaḥ (fire), i.e. terrestrial, acquatic and celestial.

प्रभावादद्भुताद्भूमेः सलिलस्य च तेजसः।
परिग्रहान्मुनीनाञ्च तीर्थानां पुण्यता स्मृता।।

Padma-purāṇa, uttarakhaṇḍa, 267.25-27

i.e., Tīrthas are said to be sanctified or considered holy by the great efficacy of earth, water and fire and by the fact that munis or sages have lived there.

Hence, the aforementioned verse of Padma Purāṇa can be taken as the logical basis or rule for physical or locative mapping of Indian sacred geography through Sanskrit sources, as it covers the triad of all possible forms of life, i.e. aquatic, terrestrial and celestial life.

Sacred Geography related to Salila (Water)

Water, from time immemorial, has been hailed as the most powerful purifier along with mṛttikā (soil) and agni (fire). The basic life sustaining principle - clean water or śuddha (pure or unpolluted) water, is indispensable and irreplaceable not only for human kind but also for the entire ecological system. Oceans are the biggest repositories of water and rain drops, the smallest. Gushing rivers dominate the sacred scene and due to

ample availability of potable water, rivers have been cradles of world civilizations. The great rivers of India, namely, Gaṅgā, Yamunā, Sarasvatī, Śutudri (Sutlej), Paruṣṇī (Rāvī), Asikinī (Chenab), Vitastā (Jhelum), Ārjīkīyā (Beas), Suṣomā (Sindhu) come first to mind as tīrthas, recorded in the following hymn of Ṛgveda :

इमं मे गङ्गे यमुने सरस्वति शुतुद्रि स्तोमं सचता परुष्ण्या।
असिक्न्या मरुद्वृधे वितस्तयाऽऽर्जीकीये शृणुध्या सुषोमया।।

Ṛgveda 10.75.5

While mapping the sacred aquatic networks, Brahma -purāṇa enumerates six rivers to the south of Vindhya, viz. Godāvarī, Bhīmarathī, Tuṅgabhadrā, Veṇikā, Tāpī, Payoṣṇī, and six rivers having their sources in the Himalayas as most holy and sacred, and as Daivatīrthas, viz. Bhāgirathī, Narmadā, Yamunā, Sarasvatī, Viśokā and Vitastā.

गोदावरी भीमरथी तुङ्गभद्रा च वेणिका।
तापी पयोष्णी विन्ध्यस्य दक्षिणे तु प्रकीर्तिताः।।
भागीरथी नर्मदा तु यमुना च सरस्वती।
विशोका च वितस्ता च हिमवत्पर्वताश्रिताः।।
एता नद्यः पुण्यतमा दैवतीर्थान्युदाहृताः।

Brahma–purāṇa, I.23-25

Countless myths have been woven around the ecosystems of these great rivers of India, in the Sanskrit literature, wherein all rivers excluding Brahmaputra (the son of Brahma) are female. Gaṅgā is the mother of all creatures and Narmadā is the daughter of the Pitṛs (ancestors) venerated in Sanskrit knowledge system. Gaṅgā is considered as the most sacred of all the rivers; the purifying power of her waters has been scientifically proven; and has been a progenitor of countless myths and is also revered as Tripathagā and Trisrotā. She gained so much reverence over time that she became a generic name and synonymous with sanctity, purity and piousness, as is evident from the nomenclature of most sacred water bodies of India, such as Gaṅgabal, Bāṇagaṅgā, Dakṣiṇagaṅgā, Rudragaṅgā etc.

Ṛgveda holds the valleys of mountains and confluences of rivers sacred,

उपह्वरे गिरीणां सङ्गथे च नदीनाम्।

Ṛgveda, 8.6.28

Prayāga (ancient name of Allahabad), the place of the confluence of rivers Gaṅgā, Yamunā and Sarasvatī is mentioned in Manusmṛti (2.21) . It became a generic name popular in Northern India for confluences e.g.- Rudraprayāga, Devaprayāga, Karṇaprayāga,

Viṣṇuprayāgā, Nandaprayāgā etc. A whole chapter of Kūrma purāṇa, viz. Prayāga māhātmya is dedicated to the description and glorification of this sacred site.

The rivers flowing through confluences empty themselves in the oceans, making them naturally sacred as the destination of all the rivers, or sacred waters. The Ṛgveda extolls the Sāgara (oceans) as 'gathering together of water'; 'king of rivers' etc (Ṛgveda 5.49.1 etc.). The epics and Purāṇas state that sāgara is said to have been named so by Bhagīratha after his son Sagara. Ocean is also reckoned as the custodian of invaluable gems; fourteen of which, like Kalpavṛkṣa (wish fulfilling tree), Kāmadhenu (celestial cow), Chandra (moon), Lakṣmī (goddess of wealth), Uccaiśravā (divine horse) and Airāvata (divine elephant), etc. emerged while samudra manthana (churning of ocean). Bhāgavat-Purāṇa (viii, 5, 11) mentions that the mythical Kṣīrasāgara or the milky ocean is the abode of Viṣṇu. Along the sea-coast, Puri in East, Rameshwaram is south, Dwārakā in west are important from the view point of circumambulation of whole of India, along with Badarinath (in Himalayas) in North. Traditionally, these four sacred regions form the Chār-dhām-yātrā (or pilgrimage) or holy circuit of 'four cities of lights'.

Sacred Geography related to bhūmi (Earth)

The earth as mother, sustainer of life, purifier and a primal element has been frequently invoked in Vedic hymns and revered in classical literature. A Vedic hymn says, "I am the son of the earth, O earth! Protect us, purify us . . . . . . The snowy mountains and thy forest, O earth, shall be kind to us and we to them." This Vedic poem may be taken as a point of reference; along with being the sustainer of all life: the earth houses not only human beings but also upholds the various cities, forests and mountains etc. and hence is aptly called Dharatī. The Padma purāṇa dedicates a whole book (book II) called the Bhūmikhaṇḍa describing the earth and its sacred geography. As a first step to map this vast expanse of earth, we will begin with Kṣetras or sacred regions or cities.

Skandapurāṇa enumerates seven mokṣadāyiṇī (liberating) cities as :

काशी कांची च मायाख्या त्वयोध्या द्वारवत्यपि।
मथुरावन्तिका चैताः सप्तपुर्योऽत्र मोक्षदा।।

Skandapurāṇa, Kaśīkhaṇḍa, 6.68

These cities form the holy circuits, as all these are either, connected and related to the legends /deeds of lord Śiva or some incarnations of Lord Viṣṇu; Ayodhyā, the birth place and the ancient capital of lord Rāmā on the bank of river Sarayu, Mathurā, the birth place of lord Kṛṣṇa and the ancient Buddhist and Jain Vihāra (Sanctuary) situated on the banks of Yamunā, Māyāpurī or Haridvāra, where the Gaṅgā enters the plains of India from the mountains; Kāśī or Vārāṇasī, the eternal city of lord Śiva revered as the embodiment of learning and sanctity, Kāncipuram, the Vaiṣṇava, Śaiva and Śākta city of Tamilnadu; Avanatika or Ujjain, the site of great temple of 'Mahākāla'; situated

on the bank of Kṣiprā river in central India; and Dwārkā, situated on the banks of Gomatī river, the capital of lord Kṛṣṇa in western India. Kāshi, also called 'Avimuktā' is the holiest among all regions. The Kāśī-khaṇḍa of Skanda purāṇa is dedicated to the sacredness and sanctity of this geography.

In addition to sacred purīs there are some deity specific Kṣetras, e.g. Puṣkara (Rajasthan) dedicated to lord Brahmā, fifty one or sixty two Devī kṣetras or Śakti pīṭhas (benches of goddess) dedicated exclusively to the mother goddess while some kṣetras are traditionally prescribed for the Pitṛtarpaṇa and Śrāddha (rituals for manes), such as Kurukṣetra, Gayā, etc. Likewise sacred groves and forests are revered in India. Ṛgveda praises Araṇyānī as queen of the forest for her gifts to man,

आञ्जनगन्धिं सुरभिं बह्वन्नामकृषीवलाम्।
प्राहं मृगानां मातरमरण्यानिमशंसिषम्।।

Ṛgveda, 10.146.6

which means,

'Now I have praised the forest queen,
sweet scented, redolent of balm,
The mother of all sylvan things,
who tills not but hath stores of food. (Tr. R.T.Griffith)

All these kṣetras have also been described in Padma–purāṇa, Garuḍa-purāṇa, Vāmana-purāṇa and Bhāgavata-purāṇa, etc.

The next phase of our mapping takes us to high zones of sacred mountains which are ancient symbols for the centre of the earth, concentrations of divine power, source of fertility, sentinels against evil and the goal of arduous pilgrimage. Associated with human aspirations since ancient times, Himālayas in north are the supreme ones; hence lord Śiva takes his abode on Kailāsha, along with the whole retinue of gods and goddesses. The immortal Amaranātha cave is also situated amidst snow bound mountains of Himālayas, hosting the rasaliṅgām (or self manifest ice-liṅgam) of lord Śiva. Among other mountain tīrthas of Himalaya are Badrinath and Kedārnath; all these sacred geographies are accessible during the summer months only. The other mountains considered as tīrthas, are the Vindhyas of central India, the isolated hilltops of Rājasthan crowned with sacred shrines of local goddesses. In the south, the seven hills of Śri Venkateśvara in Andhra Pradesh, the famous Aruṇāchala, Śabarimalai, Yādavagiri, etc. are considered sacred. In the eastern region, lord Jagannātha resides at the Nīlācala, in the Vrajakṣetra there is Govardhana, and in the west, the Arbudācala is revered.

The Indian tradition believes that the mount Meru or Sumeru, the golden mountain, is the axis mundi (centre of the earth) and connects the earth with heavens. The mythical mount Meru has fired the imagination of poets and sculptors alike. Kālidāsa in the

opening verses of Kumārasambhavam, the epic poem, eulogizes the Himalayas as the overlord of the mountains, standing erect as the axis mundi,

अस्त्युत्तरस्यां दिशि देवतात्मा हिमालयो नाम नगाधिराजः।
पूर्वापरौ तोयनिधी वगाह्य स्थितः पृथिव्या इव मानदण्डः।।

Kumārasambhavam 1.1

The mountains are seen as a dual deity with Indra in the Ṛgveda,

शिशीतमिन्द्रापर्वता युवं नस्तन्नो विश्वे वरिवस्यन्तु देवाः।

Ṛgveda, 1.122.3

i.e. O Indra and Parvata ! may you two sharpen (or purify) us (our intellects).

Rāmāyaṇa refers to an underwater legendary mount Maināka, son of Himalaya and Menā, who was able to retain his wings, when Indra chopped off the wings of rest of the mountains. He offered his services as a resting place to Hanuman, who was crossing the ocean in search of Sītā.

Sacred Geography related to Tejas (fire)

Tejas (Fire) is the primal element revered as the eternal source of energy and is deemed as the purifier right from the Vedic era. Fire is also considered an all pervading element belonging to the aquatic, terrestrial and celestial worlds. The sacrificial fire is its terrestrial from. Several hymns of Ṛgveda are dedicated to Agni, where this is praised in the form of 'sacrificial fire' and as 'personified Agni'. He is also considered as the mediator between human beings and gods. Also, an important Mahāpuraṇa, namely Agnipurāṇa, is dedicated to the glory of Agni. In Indian mythological tradition, lord Śiva manifests himself in an effulgent, endless column in front of the quarrelling duo of Brahmā and Viṣṇu, who have been fighting over establishment of 'one's superiority over the other'. This association of Śiva with the fire has given rise to the concept of jyotirliṅgas (luminous symbols of Śiva) which are twelve in number and dot the entire Indian landscape as quoted in the Śivapurāṇa :

सौराष्ट्रे सोमनाथं च श्रीशैले मल्लिकार्जुनम्।
उज्जयिन्यां महाकालमोङ्कारे परमेश्वरम्।।
केदारं हिमवत्पृष्ठे डाकिन्यां भीमशङ्करम्।
वाराणस्यां च विश्वेशं त्र्यम्बकं गौतमीतटे।

बैद्यनाथं चिताभूमौ नागेशं दारुकावने।
सेतुबन्धे च रामेशं घुश्मेशं (घृष्णेशं) च शिवालये।

Śivapurāṇa, iv. 1.18.21-24

which means - 'Somanātha jyotirliṅga is in the land of Saurashtra (Gujarat), 'Mallikārjuna-jyotirliṅgam' is on the Shree-Shailam (Andhra-pradesh), Mahākāla-jyotirliṅgam is in Ujjayini (Madhya Pradesh), Parameshwara-jyotirliṅga belongs to Oṅkareśvra (Madhya Pradesh), Kedāranātha-jyotirliṅgam is in the mountain of Himalayas, (Uttarakhand), Bhimāshankar jyotirliṅgam is in the land of Dākīni (Maharashtra), Visweśa jyotirliṅga belongs to Varanasi (Uttar pradesh), Tryambakam jyotirliṅgam resides on the shore of Gomatī river (Maharashtra) Baidyanātha-jyotirliṅgam is on the land of ashes (Devagarh), the Nagesha - jyotirliṅga (lord of snake) lives in wooden forest (Gujarat), Rāmeshvaram-jyotirliṅgam is situated near the sea west (Tamilnadu), Ghushma jyotirliṅga resides in the abode of Śiva (Maharashtra).'

'Sun', the ball of fire, has been accorded the status of a god and as the foremost amongst the eleven Ādityas, he enlightens the world. He is also regarded as the founder of the solar race, in which subsequently, lord Rāma was born; as stated in the Rāmāyaṇa.

On a metaphysical level, he is believed to absorb the sanctity of all the tīrthas within him at the time of sunset, and the following day at dawn, again infuses the same into those tīrthas. Several shrines dedicated to the 'deified Sūrya' can be seen sanctifying several regions of India, viz., Mārtaṇḍa in Kashmir, Koṇārka in Orissa and Modhera in Gujarat, etc. A minor Purāṇa by the name of Saura purāṇa is dedicated to this celestial source of energy. The Brahma- purāṇa also mentions the sun worship in Utkal region of India.

One can go on ad infinitum on the textual references of sacred geography of India, as on a modest calculation, the Vedic Literature, the Mahābhārata and the Purāṇas contain, at least 40,000 verses on the said subject. It may also be mentioned here that at least 10% of the available manuscript wealth of India is dedicated to the subject of sacred geography.

Along with Sanskrit sources, the mapping of Indian sacred geography can be furthered by studying and analysing the Buddhist and Jaina sources, which can form, altogether an exclusive and vast study. To name a few important sacred spaces, which are vibrant, and have history of their own, are, Sārnātha, Bodhgaya, Ajantā, etc. and Śravaṇa-beḷagolā, Arbudācala, Moodbidri (Karnataka), etc. The 'tīrtha' word is associated with tīrthaṅkaras or holy men of Jaina traditions; who deliver the humanity.

Hence, the legends and stories; the māhātmyas and varied thought processes associated with sacred geographies not only recount a generalized sense of divine presence at tīrtha, but a very particular circumstance of the place and its cultural importance in the larger context. In Indian tradition, 'sacred' is 'religion of environment and sovereignty' and closely associated inter-woven and interrelated with 'mundane'. Hence, sacred and mundane are not isolated categories, but are inter dependent entities, as is evident from the worship of mountains, rivers, cities, groves, forests, etc. The natural phenomenon was adored and respected because man had realized its importance for his survival and was conscious of his own role in preservation and maintenance, which led to the establishment of ecological balance for centuries.

This underlying theme, the very philosophy of Indian world view, has been forgotten, and today, the environment has been polluted, desecrated and defiled by man. Mass deforestation has taken toll on ecology resulting in massive land slides and soil erosion. This ecological disaster, the dismemberment of the 'sacredness' in the geographical entities, and the gradual death of underlying ethos of Indian world view is mainly because of the disconnect between the man and nature, and between sacred and mundane. This disconnect is evident in the treatment meted out by the modern societies to the natural environment of physical and sacred geographies; the use of sacred landscapes is more akin to mere ritual rather than appreciation of underlying values. For example, sacred groves which are reservoirs of flora and fauna are threatened by urbanisation and over exploitation. Same is the case with the highly venerated river systems, such as Gaṅgā, Yamunā, Narmadā, Kaveri etc., which are worshipped as mothers, and have been a source of inspiration for poets and sculptors alike; have sheltered millions of people across time, on their banks, have been victimized by man.

Yamunā, also known as Yamī, mythically revered as the daughter of Sun god and the sister of Yama (the god of death), finds its mention in Ṛgveda, as mentioned above; and also in the later Atharvaveda, Aitareya Brāhmaṇam and Śatapatha Brāhmaṇam. The river is associated with Lord Kṛṣṇa and several other related stories such as Vasudeva crossing the raging river, divine frolics on the banks, Kaliyā daman, etc. Megasthenes, a Greek ethnographer of third century BC., mentions the river 'Yamunā' and the region around it in his 'Indica'. The river has been revered throughout the kingdoms of Mauryas, Kushānas, Guptas, etc., as their kingdoms flourished on its banks. During the medieval period of Indian history, the Mughals also established their kingdom on its banks and built some marvels of architecture, viz. the Taj Mahal and the Red fort of Delhi. However, due to high density population growth and rapid industrialization, Yamunā today is one of the most polluted rivers of the world. And, this is the case with almost all the rivers, as well as the entire ecological habitat.

The conservation and preservation of these natural resources is the need of the hour, keeping in view the entire cultural and traditional discourse of Sanskrit studies, which treated these entities as full of life, vibrant and giver of happiness. The bounties of nature are available to those who adhere to eternal law, as Ṛgveda says, to the man who lives according to law, the earth is full of sweetness, and he seeks to make a heaven of the earth -

मधु वाता ऋतायते
मधु क्षरन्ति सिन्धवः।
माध्वीर् नः सन्त्वोषधीः।। 6 ।।

मधु नक्तम् उतोषसो
मधुमत् पार्थिवं रजः।
मधु द्यौर् अस्तु नः पिता।। 7 ।।

मधुमान् नो वनस्पतिर्
मधुमाँ अस्तु सूर्यः।
माध्वीर् गावो भवन्तु नः।। 8 ।।

[Ṛgveda, I.90]

i.e., For one who lives according to eternal law,
the winds are full of sweetness;
the rivers pour sweets; so may plants be
full of sweetness for us. (6)
Sweet be the night and sweet be the dawns;
Sweet the dust of the Earth;
Sweet be our Father Heaven to us. (7)
May the forest tree be full of sweets for us;
and full of sweetness the Sun;
May the Kine be full of sweetness for us. (8)

Genealogical Tradition in Mithilā

Sanjay Jha

Ancient Mithilā, the birth place of Vaidehī and Vidyāpati, being the birth place of different schools of thoughts and learning, finds numerous classical references. It was one of the first kingdoms to be established in eastern India. In this mythical region, Rāma married princess Sītā. Mithilā is that sacred land where the founders of Buddhism and Jainism; the scholars of all six orthodox branches of Sanskrit learning, were borṇ.

Vidyāpati, a 14th century Vaiṣṇava poet of Mithilā immortalized a new form of love songs explaining the relationship between Rādhā and Kṛṣṇa, through his padāvalīs and therefore, the people rightly remember him as the reincarnation of Jayadeva (abhinavajayadeva). Karnpure, a saint-poet of Bengal, in his Pārijātaharaṇamahākāvya gives an interesting account confirming the scholarship of the people. Kṛṣṇa tells his beloved Satyabhāmā, while flying over this land on way to Dwāraka from Amravati, "O lotus-eyed one, behold! Yonder is Mithilā, the birthplace of Sītā. Here, in every house Sarasvatī dances with pride on the tip of the tongue of the learned.

In this land, art and scholarship, laukika and Vedic traditions flourished together in complete harmony in a long lineage continuing from King Janaka to Nānyadeva and Harisiṁhadeva to Kāmeśvara Thākur.

Background

Following Muslim intrusions and Buddhist influences, the feudal chief and clergy in Mithilā convinced rulers to introduce a genealogical reform through a stratification known as Pānjīprabandha/Utedhāpothi or harīsiṃhadevāpaddhati for fortifying intellectual supremacy of Brahmins and kāyastha. This may be compared to Kuljī in Bengal, buranji in Assam and mādala pāñji in Odisha. It was introduced to protect the purity of blood of Brahmins and karnākayastha by recording their ancestry and avoiding the forbidden degrees of relationship in marriage. At the time of matrimonial alliance between Ikṣvāku and the Vaidehī, this issue was raised in the Bālakāṇda of the Vālmīki Rāmāyaṇa. kulinism in Bengal looks back to this. Practicing scholars like Vācaspati Mishra, Hari Mishra and Edu Mishra who compiled kulji texts, were scholars of Mithīla. Kumarilbhaṭṭa, the celebrated author of Tantravārtika refers to the samoolekha for pañjiprabandha structure in Mithilā. All smṛiti writers, Manu,

Yājñavalkya, Gautama, Hārita and Vidyāpati in Danāvakāvali stresses the need to maintain purity of blood and caste to keep the fire of culture and religion aflame. This accumulation of ethnohistorical/genealogical records is considered to be one of the most extraordinary series in existence.

The Stratification and change in Mithilā

Many historians give credit for restructuring the Maithil society to King Harisiṁhadeva, the Karnāta ruler, in 1310-13. U. Thakur considers him as one of the greatest social reformers who stratified the Maithil society which continue with minimum changes, though the purpose of maintaining the genealogical records in Mithilā is quite different from the above systems.

There are numerous stories in Mithilā villages to validate the cause of genealogy. The story of Mahāmahopādhyāya Harināth Upādhyāya alias Mishra (Sharma's) marriage is significant. Pandit Harināth's Smṝtisāra comprising Acārasā and Vividsṛa and Saṅketākakaūmudī, a work on Phalitajyotiṣa[1], is cited by Vācaspati Mishra in Vividhacintāmaṇi, and Vardhaman Upādhyāya, in Daṇḍavivekya, had cited his works.[2] His incomplete manuscript dealing with Vivāha, portion lying with the India office library, London is dated 1558.

His marriage was not done as per the sāstric injunctions. It is believed that his incident had sensitized the whole Maithil society of that time. The Pāñjiprabandhā was the outcome of that incident. Then, the genealogy or the pedigree of Pt. Harināth was thoroughly scrutinized and it was found that that the girl he had married was the daughter's daughter of his first cousin. It transpired that when Pt. Harināth, could commit such a blunder inadvertently, what to talk of ordinary people. He was declared Cāṇḍāla or impure.

This incident created a deep sensation in the whole of Mithilā. Pt. Harināth, being very disturbed, when his own people declared him Cāṇḍāla He started collecting genealogies of Maithil Brāhmins from village to village. King Harisiṁhadeva ordered MM Guṇakāra to compile the genealogical records of Maithil, to Vijayāditya of Kṣatriyas[3] and to Saṅkara of Kāyasthas. And likewise, several other Brāhmins were also engaged in the work of structuring the genealogical order of Maithil Brāhmins. The Brāhmins and Kayāsthas adhere to this system strictly till date and get marriages solemnized on the oral or written certificate issued by the Pāñjikāras. Rāmanath Jha, after the careful examination of Jyotiśvara's works, was able to trace out the genealogical tree of Pt. Harinātha.[4]

The Stratification and change in Mithilā: A Unique Identity

The genealogical record of Mithilā – with special reference to Maithil Brāhmaṇas and Karaṇā Kāyāstha – as a practicing and valid socio-legal system with a patronage of

the royal family (ruling Zamindar) is a unique tradition. This tradition, however, as I understand, may not be compared with the genealogical records, maintained by the paṇḍits, pāṇḍas, and specialists of the sacred centres of India such as Gayā, Nāsik, Amarkaṇṭak, Badrināth, Haridvāra and Ajmer. The purpose of these sacred complexes is to keep the record of the clients (and the record of the dead ancestors of the visitors). The registers are maintained according to the understanding and localized knowledge of the paṇḍās. Some paṇḍās may keep the record in one way and some others may follow their impendent styles. If the members of one family for example, could not manage to visit these centers, in many generations, the paṇḍās will have no genealogical record available with them in their archival record for any known or unknown ancestors of that specific family. paṇḍā can also exaggerate the ancestral glory of a specific visitor as per his social and economic status. There is no scope for falsification in the system of pāñjiprabandha in Mithilā, because, as is well known to all, in Mithilā, among Maithil Brāhmins and Karaṇa Kāyasthas, marriage cannot be solemnized without getting a no objection certificate from the Pañjikāras (genealogists) in the form of siddhāntapatra. At no point of history was any attempt made by any royal family or king to patronize the system of keeping genealogical records of the sacred complexes in a systematic order any specific law. This made it little unorganized and put it at the mercy of the interests of the paṇḍās /paṇḍits concerned. In Mithilā, it was initiated, supported, organized, patronized and structured by the king himself. The Pāñjiprabandh, as a result, was developed as a curricular, research oriented subject, with specialized technical skills and scholarship. Some specific families of pandits in Mithilā were accordingly identified to study and maintain this record as a universally acceptable and recognized format. The computation analysis were almost unique and unparallelled. Right from the king to the poorest of the poor all followed, and still follow this system. For a socially prohibited marriage, it is essential that the bride and bridegroom should not come between within the prohibited degree of 63 blood relatives (32 on the father's side and 31on the mother's side). These relatives are recorded in Utedpothi. The system prohibits a marriage between Sapiṇḍā and Sāgotra i.e., a Maithil Brāhman can't marry a girl from the same Gotra or if they originate from the same family. He can't marry the descendants of his father or grandfather, paternal or maternal. The solākūla (16 ancestors) may also be seen in this context. When we start talking about the pāñji system of sacred centers, we do not find any specific and a certain pattern of matching the records in an assembly of the paṇḍās under the guidance of specialists. These paṇḍās are governed by their own family traditions and there are no books of code of conduct, structure of genealogy, grammar of subjects available in writing.

There is, however, an urgent need of undertaking a serious comparative research on the basis of first hand data, which will reveal the changing dimensions of such systems in India under the stress of social change. A team of anthropologists, Sanskrit Scholars, Paṇḍās, museologists, historians, and social thinkers, including scholars of law, can undertake a project in which the geological records of sacred centers, bards,

marriage systems, business orders can be understood in sync with their structure, function and organic importance in the society.

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Sanskritic Traditions of Kashmir

Advaitavadini Kaul

On the physical map of Bhāratavarṣa ------ Kashmir adorns its Mukuṭa Maṇḍala -- symbolising the intellect. Kashmir is the largest amongst all the valleys of the Himalayan ranges. This unique (a large) bowl shaped valley is surrounded by mountains. These mountains at their higher altitudes have many smaller and charming valleys(marg) and meadows, full of flora and fauna, enchanting lakes and fascinating glaciers. In the remote past, the settlements were mainly by the banks of the streams, springs and rivers or at the foot of the hills or in forests. In such settings, people were in close contact with the abundance of nature and the receptive mind got inspired by her. They quite sensitively followed her moods and changes, they communicated with her and they were fascinated and incited to philosophical speculation. The whole atmosphere came to be revered as pious and every spot became a tīrtha. The Nīlamata Purāṇa and the Bhṛṅgīśa Saṁhitā record the details of a large number of the pilgrimage spots in Kashmir. Kalhaṇa remarks that there is no space even as much as occupied by a grain of rice that is not a tīrtha in Kashmir. In such cordial atmosphere is laid down the foundation of value system.

On the basis of the historical records and linguistic evidence it has been observed that there existed many races in Kashmir, whose languages and cultural patterns were fused into a composite group. In this, the settlement of one of the Sārasvat groups in Kashmir, when the river Sarasvatī in the Himalayas started dying up, becomes significant. Sanskrit literature is replete with unique intellectual traditions contributed by Kashmir. With the settlement of the Sārasvats in Kashmir there must have definitely developed a particular śākhā for the Vedic practices. Although we have no detailed information available to that effect, we know for sure that the Laugākṣī Gṛhyasūtras according to which Kashmiri brāhmaṇas perform their ritual practices, ceremonies, rites and yajñās till date, belong to the Kāṭhaka school of the Black Yajurveda. Another important evidence is the gigantic Śāradā manuscript of the Paippalāda recension of the Atharvaveda Saṁhitā originating from Kashmir. A copy of this manuscript was got prepared by Mahārājā Ranbīr Singh of Jammu and Kashmir on special request made by Prof. Rudolf Roth around 1870s. This manuscript is treasured in the library of the University of Tubingen in Germany. In Europe the study of the Śāradā script was started from this manuscript only. There is also the Devanāgarī transcript of this

manuscript available in the same library which was again got prepared on the request of the same scholar to the Mahārājā. A digital copy of the Śāradā manuscript (Fig.1) was gifted to IGNCA by the then Ambassador of Germany in India in the year 2002.

The next earliest evidence of the composition in Sanskrit in Kashmir is traced in the Buddhist literature, of which again nothing is left with us. These works were the interpretations i.e. the commentaries known as vibhāṣās on the Buddhist canon written in Sanskrit. There are records which clearly mention that this literature was written in Sanskrit. Further, the development of the Buddhist devotional literature gave rise to the Mahayāna Buddhism and the Buddhist philosophy i.e. from Sarvāstivāda to Mādhyamika, Śūnyavāda, Vijñānavāda and Yogācāra. Kashmir seems to have occupied a very significant position during this period as the activities of the great savants like Aśvaghoṣa, Nāgārjuna and Vasubandhu are found having links with Kashmir and Kashmiri Buddhists (Fig. 2). Details about Kashmiri monks and scholars are available in the Chinese and Central Asian sources. They took ardous journeys and crossed the borders to help their brethren to elevate themselves. They translated a large bulk of Sanskrit literature into the languages of these areas. Earnest learners came down as pilgrims to Kashmir to learn under great masters in monasteries and temples. These details have come through manuscripts to us from across the Indian borders as noted above. Kumārajīva (4th-5th cent.), one of the greatest Buddhist savants, had his initial training in Buddhist lore and other Indian traditional studies in Kashmir. Not only that, on his way back to Central Asia and then during his activities in China, he came across many Kashmiri scholars - some taught him while others worked with him in translating the Buddhist texts. Another well known name is of Xuan Xang (7 cent.) – the great Buddhist pilgrim to India who spent two years in Kashmir – the longest period of his stay in any part of India, for studying the Buddhist lore and getting the copies of the Buddhist texts, for which the king of Kashmir provided him with twenty scribes. After getting introduced in China and Central Asian states, Buddhist teachings were further introduced into Tibet. Kashmir has played a very significant role here too. It is believed that the Tibetan script was developed in Kashmir which was based upon the Śāradā script in which the Sanskrit manuscripts were written in Kashmir.

The origin of the Śāradā script, also known as Siddha Mātṛkā, from Brāhmī script is placed in the 6th-7th century. Śāradā Deśa, Śāradā Maṇḍala are the appellations given to Ancient Kashmir. The region is also referred to as one of the Śakti Pīṭhas known as Śāradā Pīṭha. Śāradā shrine existed in village Sharadi (now in Pakistan occupied Kashmir)(Fig.3), where a massive temple came up along with a university, housing a library that became famous as a seat of Sanskrit learning. It attracted scholars from other parts of India for holding consultations. In ritual practices followed in different parts of India, there is still the practice of paying reverence to 'Śāradā Maṇḍala', by moving a few steps in its direction for symbolically receiving knowledge. The following text forms a part of the ritual texts from 17th century :

"ततो अध्ययनार्थं काशीं काश्मीरान् वा गच्छेत्।"

The oldest of the Pāñcarātra Saṁhitās : Sāttvata, Pauṣkara and Jaya are believed to have originated in Kashmir. Yāmunācārya (11th cent.), the preceptor of Rāmānuja, refers to Pāñcarātra as 'Kāśmīrāgama' in his Āgamaprāmāṇya. In this respect, stray references to the existence of another university known as Cakradhara situated near Bijbehara village in south of Kashmir, attracts attention.

The pioneering work on different branches of monastic Śaivism and Śaktism known as Kula, Spanda, Trika, and Pratyabhijñā, produced by ācāryas like Vasugupta, Somānanda, Kallaṭa, Utpaladeva and Abhinavagupta have been comparatively studied a lot and are so well known. But there is great scope in the study of these texts specially in the light of the ritual practices being followed by the Kashmiri Brāhmans uptill now. The very significant feature in this respect is that these traditions existed side by side at some point of time and slowly got assimilated. It is a living tradition to some extent even as of now. There was interaction, communication and academic discussion amongst the adherents of all these faiths, which coexisted simultaneously and developed in harmony. This is elaborately reflected in the following verse from the Mahimnāstotra of Puṣpadanta which is in vogue amongst the Kashmiris:

त्रयी सांख्यं योगः पशुपतिमतं वैष्णवमिति।
प्रभिन्ने प्रस्थाने परमिदमदः पथ्यमिति च।
रुचीनां वैचित्र्यादृजुकुटिलनानापथजुषां
नृणामेको गम्यस्त्वमसि पयसामर्णव इव॥

Śivamahimnastotram 7

"The three Vedas, Sāṃkhya and Yoga Śāstra, the doctrine of Paśupati (Śiva) and Vaiṣṇavism and so on --- these are the different paths. Some think this one is the better and for some, the other is agreeable (suitable). According to one's liking(devotion or the elevation of mind) all men follow their particular paths -- direct or indirect. But, 'You', are the only destination --- as the ocean is the goal of all the flowing waters of different rivers."

Another interesting record is traced from the commentary on the Tantrāloka, by Rājānaka Jayaratha (13th cent.) where he remarks about Kashmiris :

'अन्तः कौलो बहिः शैवो लोकाचारे तु वैदिकः'

"Internally they are Kaula (engaged in meditation), they have Śaiva out look (believe in 'all is Śivamaya') and in the manner of their actions they are Vaidika (followers of Vedic rituals)."

Rājataraṅgiṇī, the only historical work available in Sanskrit, was produced in Kashmir. Thereafter, succeeding Rājataraṅgiṇīs were up dated and brought upto the medieval period by Jonarāja, Śrīvara, Śuka and Prājya Bhaṭṭa respectively. Poetical works were composed covering a diversity of themes including -- historical, religious, devotional, didactic, romantic, satirical, pornographical and the philosophical treatises, works on poetics and music, anthologies, lexicons, grammatical traditions, linguistics and the philosophy of language. Although authors of some of these works have been identified, there remains a bulk of anonymous literature, which reflects the selfless endeavous of humane authors whose only aim was to lead humanity on the right path. Kashmir has also had a very important tradition of story telling. This is reflected through a considerable collection of stories forming very significant part of Sanskrit literature. Kṣemendra's Bṛhatkathāmañjarī and Avadānakalpalatā, Somadeva's Kathāsaritsāgara and Śivasvamin's Kapphinābhyudaya deserve special mention. The beautiful bilingual manuscript of the Avadānakalpalatā (Fig.4) in Tibetan along with Devanāgarī transcript available in the Oriental Library collection in Srinagar is the best example of the inherent creative and aesthetic sense of the authors/artistes. All these works on diverse subjects are touching upon various aspects of human life and they constitute a rich cultural legacy not only of Kashmir, but of entire India. In fact, this is a very significant part of world literature. A large number of the members of the scholarly community are engaged in different parts of the globe in deeper studies of many Kashmiri manuscripts dealing with diverse subjects. Much has been written on the significance of Kashmiri manuscripts. Special mention deserves to be made of the creation of the 'Centre for Historiography and Intellectual Culture of Kashmir' at the Martin Luther University, Halle Wittenberg in Germany. One of the most ambitions projects being carried out here has made a path breaking finding while working on a Historical Critical edition of the thirty thousand plus verses of the Mokṣopāya (Figs.5) This text, now known as the oldest version of the Yogavāsiṣṭha has been highly appreciated for its unique style and contents. The co-ordinated group of scholars known as the Mokṣopāya Research Group is engaged with several academic projects through which a comprehensive investigation is conducted on the Mokṣopāya. This includes a critical edition of the text as well as the fragment of the commentary of Bhāskarakaṇṭha (pub. in 2002), an assessment of the abridged versions (pub. in 2005) and translations and topical studies. Here follow the details of this new finding:

"The Mokṣopāya, or, as it was untill recently known, the Yogavāsiṣṭha, is perhaps the most voluminous philosophical didactic poem in world literature (VON GLASENAPP). With its approximately 32,000 verses it exceeds even the Rāmāyaṇa, and this by 8,000 verses. Inside the frame story, which situates the philosophical exposition and discourse within one episode of the Rāmāyaṇa, it utilises a blend of theoretical expositions and parabolic narratives to impress upon the reader its philosophy which aims at effecting a non ascetic 'liberation-in-life' (jīvanmukti). Through its unique narratives it has fascinated the Indian mind and was in abridged versions translated

into Indian vernaculars as well as into Persian, disseminated all over India, and has thus exercised a lasting impact until today. Nevertheless, it has not yet received an appropriate treatment in recent literary histories, presumably because neither the historiography of Indian literature nor that of Indian philosophy has yet succeeded in categorising it in a satisfying manner. Strictly speaking, it is as yet impossible to do full justice to the work, because its original philosophical content, presented as theoretical explanations of the stories, but also in the form of independent expositions, has suffered considerable changes at the hands of Advaita Vedāntic redactors who, from a certain period, have laid their hands on it and started transmitting it, thus producing the version known at present as the Yogavāsiṣṭha. Fortunately, an older version that has escaped this peculiar redaction, the so-called Mokṣopāya, has survived in a manuscript recension that can be assigned to the region of Kashmir. In a series of publications, we intend to make this text available through a critical edition of the mūla text, but also, as a preliminary step, an edition of Bhāskarakaṇṭha's commentary, of which only fragments survive." (Hanneder and Slaje: 2002)

The above study dates the composition of the Mokṣopāya in the 10th century. Śrīvara (15th cent) refers to it as being in (continued) practice five hundred years later:

मोक्षोपाय इति ख्यातं वासिष्ठं ब्रह्म दर्शनम्।
मन्मुखादशृणोद्राजा श्रीमद्वाल्मीकि भाषितम्॥

Zaina Raj I.V.80

"the king listened from me what was said by Vālmīki (to king Ariṣṭanemī) (that was) the Vasiṣṭha's philosophy of 'Brahma' known as Mokṣopāya."

This text was got translated into Persian alongwith other Sanskrit texts by king Zain ul ābidīn (Fig.6).

Besides the creation of a huge bulk of Sanskrit literature, the tradition got transmited through various other texts or mediums i.e. architecture, sculpture and painting as a result of receiving patronage from the ruling class. We know from various external sources that there existed stūpas and monasteries in Kashmir specially along the river Vitastā before the Christian era when king Aśoka is said to have extended his patronage to Buddhists in Kashmir. The internal references to the building of temples from 7th to 9th centuries are supported by the existence of the ruins of these temples till date. The Mārtaṇḍa temple(Fig.7) represents one of the earliest and the largest stone temples built in Kashmir under the patronage of king Lalitāditya. Rectangular in plan, consisting of maṇḍapa and garbhagṛha, flanked by two shrines, the temple is enclosed by a vast courtyard, a peristyle wall with 84 secondary shrines. Each shrine is said to have contained a Sūrya image. The Sūryaśataka composed by Rājānaka Ratnakaṇṭha during the 17th century throws light on the continuity of the tradition.

Lalitāditya's reign is seen as most important period in Kashmir history. Firstly so, because, with the establishment of the Kārkoṭa dynasty (627-753 CE), to which this king belonged, we arrive at the period of comparatively historical authenticity. Secondly, the extant ruins of the monuments created at his behest, make it sufficiently clear that he extended his patronage to all existing traditions. We see, on the one hand the building of the massive Mārtaṇḍa temple, and, on the other, caityas, stūpas and vihāras with enormous images of the Buddhas and Bodisattvas. The ruins of the plinth of a massive caitya built at Parihāsapura (Fig.8), the capital city of this king, stands as a reminder of the existence of the great tradition. After defeating Yaśovarman in Kanauj Lalitāditya brought two famous poets - Bhavabhūti and Vākpatirāja to Kashmir and installed them with great honour and respect in his capital.

Thereafter, king Jayāpīḍa of the same dynasty was a great patron of art and letters. He is said to have brought learned men from abroad and restored the study of the Mahābhāṣya. He himself studied grammar from a learned Pandita Kshīra. His chief Pandit was the great scholar Bhaṭṭa Udbhaṭa. He appointed the poet Dāmodargupta the author of the poem Kuṭṭanīmata as his Chief Councillor. Manoratha, Śaṅkhadanta, Caṭaka and Sandhimat -- these famous poets and authors flourished at his court. Vāmana -- one of the two authors of the Kāśikāvṛtti, the famous commentary on Paninī's grammar, was his minister. Learned Thakkiya, though on a low position, was elevated and patronised by Jayāpīḍa for his learning.

During the period of next dynasty i.e. the Utpala dynasty, Avantivarman raised Kashmir to great heights in the realms of philosophy, art and letters. He built the town of Avantipura(Fig.9) situated now on the Srinagar-Jammu highway and known by the same name till date. He built the shrines of Viṣṇu Avantisvāmin and Śiva Avanteśvara. The ruins of these temples rank among the most imposing monuments of ancient Kashmiri architecture. Avantivarman also patronised many scholars and poets at his court. Amongst them were Bhaṭṭa Kallaṭa, the pupil of Vasugupta - the founder of the Spanda philosophy of Kashmir Śaivism, Kavi Ratnākara and Muktākaṇa, Mahākavi Śivasvāmin and great Ānandavardhana - propounder of the theory of Dhvani (poetic suggestion).

Śaṅkaravarman, the successor of Avantivarman, who shifted his capital to Śaṅkarapaṭṭanam, modern Pattan, built two temples - Sugandheśa and Śaṅkaragaurīśa. The former is of pañcāyatana type surrounded by a peristyle. The main shrine and the remains of two subsidiary shrines are the only surviving structures (Fig. 10). The latter temple is an enlarged version of the Sugandheśa. After 10th century, smaller shrines continued to be built. In them there are some features showing progress of the style in details. The small temple at Pāndrenthan (Fig. 11), three miles to the south of Srinagar, was built by Meruvardhana. The temple shows the later development in style and is the most modern example of the Kashmiri style extant. The domed roof of this temple is covered with the sculptures of classic designs. Several other shrines

in this line have been located at Pāyar, Māmmal, Kother and Bumzu. The influence of the Kashmiri style of architecture is traced in Northern Panjab and Northwest frontier province. The temples at Amb, Malot, Bilot, Kafirkot (all sites now in Pakistan) show same architectural elements like enclosed courtyard, pyramidal roof and trefoil arches, fluted columns showing strong affinity with Kashmiri style. The influence of Kashmiri architecture is also found in the Western Himalayan architecture from Ladakh to Nepal.

The Tibetan scholar Rinchen bzanpo (10th-11th cent.) was mainly responsible for the foundation of most of the monasteries and stūpas in Western Tibet, in collaboration with Kashmiri artists. The scholar has claimed to have visited Kashmir thrice to obtain the services of Kashmiri craftsmen, painters and teachers to build and decorate one hundred and eight temples in Western Tibet. The Tibetan historian Tārānātha (16th cent.) refers to a Kashmiri style of painting and sculpture established by Hasarāja during the 8th-9th century. A large number of bronzes with Buddhist themes have survived in Tibet. Similar bronzes have also been discovered in the Kirghiz area of the Soviet Russia. Some sculptures found at the site of Adzhi-tepe in Western Turkistan bear a striking resemblance to the sculptures of Akhnur and Uskur in Kashmir. Here again, the attention is drawn towards the Viṣṇudharmottarapurāṇa composed in this region (c. 5th-6th century) that discusses art and architecture in great detail.

Kashmir had a flourishing tradition of painting which must have been used to decorate the temple walls. In the introduction of Kṣemendra's Avadānakalpalatā (11th cent.) his son Somadeva makes mention of the monasteries adorned with pleasing paintings which had perished with the passage of time:

येषां सुवर्ण प्रतिमाप्रतान जिनावदानान्यभवन् गुहासु।
संसक्तनेत्रामृतचित्रचित्राः कालेन ते ते विगता विहाराः॥
सरस्वती तूलिकया विचित्र वर्णक्रमैः सङ्क लितावदानः।
तातेन योऽयं विहितो महार्थः सन्नन्दनः पुण्यमयोविहारः॥
न तस्य नाशोऽस्ति युगक्षयेपि जलानलोल्लासपरिप्लवेन।
दिक्षु प्रतिष्ठापितपुष्पपाली स्थिरप्रसक्तप्रतिमागणस्य॥

अवदानकल्पलता (Intro. to 108th Pallava, vv 11-13)

"Those (well known) vihāras adorned with great golden images and with an array of murals depicting the glorious achievements of the Buddha, pleasing and astonishing as those vihāra were, have passed away in the cause of time. But the great vihāras of moral merit, delighful and blissful and erected by my revered father these avadānas (glorious acts of the Buddha) with weighty meanings underlying them, are carved out, as it were, and painted in variegated colours by the brush of the goddess of learning. These can never perish, not even by the ravages of time, of water or of fire. Because these stories of the achievements of the Buddha, as abiding and attractive these are,

have blessed all directions just as in the vihāras, the idols of the Buddha would adorn all directions and these idols decorated with the rows of fragrant flowers would make the whole atmosphere pious."

The earliest surviving example of Kashmiri style of painting has been traced on the painted covers of the Gilgit manuscripts (Fig.12) which date from about 8th century. The wall paintings of Mang nang and manuscript paintings of Tholing discovered in Western Tibet are generally accepted to have been created by Kashmiri artists. At Alchi in Ladakh, in Dūkhang (assembly hall) one can see astonishingly well preserved maṇḍalas that document the Kashmiri Buddhist pantheon as well as the Buddhist representation of the Brahmanic Pantheon. The Sumtsek (three level building) is unique for its representation of wooden doorway supported by beautifully carved wooden pillars. These pillars bear the traces of Kashmiri workmanship. Triangular forms that are a part of the pillars along with other architectural elements in a style that correspond to the motifs found on the stone monuments of Kashmir. In Suntsek there are three massive clay images of Avalokiteśvara, Maitreya and Mañjuśrī. The robe of the image of Avalokiteśvara (Fig.13) is decorated with paintings which bear Kashmiri influence to a great degree. For example, it depicts the co existence of Buddhist and Śaiva shrines.

In the Sanskrit Manuscripts Collection of the Oriental Library, Srinagar there are about five hundred miniature paintings representing the later style of Kashmiri miniature art that lasted till the beginning of the 20th century. Goratrai was a style of miniature painting in which a deity with dhyāna ślokas drawn by the priest themselves used to be distributed by the family priests among the children of their respective yajamānas on the Gaurī Tṛtīyā day falling two days before Basanta Pañcamī (Feb.), as a symbol of knowledge. Zātuk (horoscopes) used to be painted with images of gods and goddesses. In this connection it may be noted that there has been a strong tradition of Jyotiṣa vidyā followed till late. Vecarnag (meaning 'the spring for gaining opinion') in the south and Bijbehara in the north of Kashmir were the centres for accompalishing astrological studies and taking various decisions before issuing calendar for the new year on first Caitra (Feb./ Mar.).Hāra maṇdul (Āṣāḍa maṇḍala) was drawn by the ladies of the house by using natural colours in the month of Āṣāḍa (June) for paying reverence to Sun God. Marriage is considered the union of two important aspects of Prakṛti. Couple getting married is made to stand on a colourful manḍala known as vyūg symbolising entering the universe for the continuity of creation (sṛṣti).

The instructions prescribed by Nīla Muni in his purāṇa for the co existence of different races and the adherents of different faiths are followed by Kashmiri brāhmans uptill this day. For example, in order to propitiate the deity of the house (gṛha devatā), meal preparation with fish is offered on any auspicious day of the dark fortnight of the month of Pauṣa (Dec.). On the Āmāvasyā day of the same month, khecarī with mutton preparation is offered to propitiate Yakṣa. The meal is placed outside the

house for Yakṣa after worshipping Kubera (the god of wealth). Vitastā formed the life line of ancient Kashmir and is revered as Pārvatī (daughter of Parvata). Her birthday is celebrated on the 13th day of Bhādrapada (Sept.) known as Vyatha Truvāh(Vitastā Trayodaśī). The beautiful miniature paintings of River Vitastā riding on fish express reverence to the great goddess(Figs. 14a,b,c).

Śāktism being quite akin to the esoteric aspect of Kashmir Śaivism, the artistic beauty of Kuṇḍalinī is quite efficiently described through dress, articles of worship and thought ways of the Kashmiris who are still maintaining most of the traditions. The traditional head gear of Kashmiri brāhmin women (now only used at the time of marriage) consists of layers of white ribbon called taraṅga (waves), tied on a sort of red cap or the cap made of brocade. This represents the bloom of Sahasrāra cakra or Kailāsa Parvata, the celestial seat of union of Śiva and Śakti. The rise of Kuṇḍalinī Śakti is represented by wearing a long head cover of white linen twisted in a serpent form called Pūtṣ. Hanging down to the ankles the two drawn nooks indicate the two important nādīs - Īḍā and piṇgalā. Suṣumnā is shown with uprising stitches of white thread in the middle.

From the 12th century onwards, due to political upheavals there is not much Sanskrit literary culture seen in Kashmir, this did not mean the collapse of the tradition. It continued further, although at a lesser degree and through renewed mediums. It may be noted that with the advent of Islam, Sanskrit was replaced by Persian as the court language. And Kashmiri brāhmans were the best administrators, so they did not take much time to switch over to Persian. As noted above, under king Zaina ul ābidīn's instructions many Sanskrit texts were got translated into Persian. Afterwards, the Moghul king Akbar adopted the same practice. However, it was the Dogrā ruler, Mahārāja Ranbīr Singh (1857-1885) who revived the Sanskrit tradition once again. He introduced Sanskrit as court language and started the Oriental Library under the Research and Publication Department. He employed eminent Sanskrit Paṇḍits to prepare critical editions of the Sanskrit texts and a considerable number of volumes were published under the Kashmir Series of Texts and Studies. These edited texts are the most sought after sources for the scholars today. The Oriental Library houses a very important collection of Sanskrit and Persian manuscripts. IGNCA, New Delhi has digitized the complete collection.

As a symbol of co existence, Kashmir is addressed as Reshi Var (Ṛṣi vāṭikā) - the garden of Ṛṣīs, amongst it's inhabitants irrespective of cast, creed and religion. This signifies the most important aspect of the Kashmiri tradition of brotherhood. Although Kashmir has been a seat of great contemplation from the very beginning, the 'Reshi Var' signifies the period starting from 14th century onwards. From this period has been identified the development of a new genre of a literary activities in Kashmir which came down initially by word of month. It was quite later on that these compositions were brought into writing. By that time, interpolations had also crept in but the message

was the same. These compositions of the mystic saints of Kashmir have come down in the form of shruks, vākhs, līlās, vatṣans and bhajans.

This phase may be defined as one marked by the development of the genre of cultural literature in Kashmiri language that embodies linguistic, contextual and canonical characteristics of a contact language and literature in Sanskrit along with the existing Persian and vernacular language. The earliest extant specimes of this literature are the compositions by Lallded, also known as Lalleśvarī (mid 14th cent.). She has poured out her thoughts, experiences and attainments through the 'vākhs' in four line verses. The language of these verses is pure Kashmiri and the vocabulary is heavily drawn from Sanskrit. As Persian was already in vogue, such words are also found here and there. The vākhs propound love, harmony and tolerance. In these gleanings from Buddhist thought, the Kashmir Śaiva thought on Kuṇḍalinī yoga provide solace to all, so charged are these vākhs. The continuity of tradition may be appreciated in a few examples:

शून्यस त रवस अथ कुस रटे
कुस ह्यके रटे वाव।
युस पांच़् इन्द्रय च़्टिथ च़्ले
सुय रटे गटे रव॥

"Who can catch with hand the void and
the sun? Who can catch the wind?
One who can subdue the five senses,
he can catch the sun in darkness i.e.
he can realize the Supreme Being."

संसारस मंज बाग क्यथ शां रोज़य
रोज़िय परम शिव शम्भू अघूर
लोलि मंज़ बाग बय ललनावन
जिगरस मंज़बाग करस गूर गूर॥

"How shall I remain in this universe?
The Supreme Lord Śiva alone will
remain here. I will seat Him and love
Him in the warm corner of my heart."

हह निशि हाह द्राव शाह क्याह गवय
हहस त हाहस शाह चुय ज़ान।
रुह निशि मोर द्राव क्याह वुछुय
क्याह रुद बाकय क्याह गव फान॥

" 'Hāh' came out of 'Hah' and what is breath?
Understand that hah and hāh is so powerful!(like a king)
When the soul separates from the body
what is seen? What is left behind and
what has disappeared?"

As late as, the 19th century,179 vākhs of Lalleśvarī were translated into Sanskrit by Rājānaka Bhāskara (50 vākhs) and Ācārya Śrī Ramji Śāstrī.

A glimpse of a Lalavākh in Sanskrit:

लल्लाहं गता यावन्मानसाराम द्वारकम्
विलोकितस्तदा शक्तया शिवौ विलसितो मया।
स्वात्मा निमज्जितस्तोषात् तस्मिन् पीयूषपुष्करे
जीवन्तीव मृता तावत् किं कुर्या विवशा सती॥

लल ब चायस स्वमन बाग बरस
वुछिम शिवस शक्त मीलिथ त वाह।
तति लय करुम अमृत सरस
ज़िन्दय मरस त म्य करि क्याह॥

"I, Lallā, entered through the door of the
garden of my soul. Lo! I saw there Śiva
and Śakti seated together. I became absorbed
there in the lake of nectar. Even though alive,
I shall be dead and what can existence do unto me?"

After Lallā, the next name in the line of the 'Rīshī tradition is that of Nunda Rīshī. Revered by both, the Hindus know him as Sahazānanda (Sahajānanda) and the Muslims as Sheikh-ul-ālam. He was a younger contemporary of Lallā and equally a great mystic. Both used to interact with each other. It is said that he would roam from place to place and whereever he reached he would come out with a rhyming line with the name of the place, of course with a message. The state forest department has adopted a line from his verse to help preservation of forests:

'अन्न पोशि त्यलि यलि वन पोशन'

" Food is subservient to forests."

His compositions came to be known as shruk (śloka) and are preserved in the Nūr-nāmā,commonly available in Kashmir. His tomb at Charari Sharief, twenty miles south-west of Srinagar was developed as a pilgrimage spot where people of Kashmir from all walks of life used to come to pay their respects to this great mystic. A library was

developed which housed a collection of Persian manuscripts along with the copies of the Nūr-nāmā. Unfortunately, the shrine caught fire in the year 1995. Fortunately, IGNCA, New Delhi had already digitized some manuscripts from this collection just before the accident took place.

There continued a long tradition of mystics. Well known names appearing during the 17th century in this line on are Mātā Rūpā Bhavānī, Krishnajoo Kār, Reshi Pīr and Mīshāh Sab. Significantly, the residences of all these mystics were situated around the Siddha Pīṭha, also known as Pradhyumna Pīṭha--- (the place of) Cakreśvarī, Śārikā (from sārikā) or Harī (Kashmiri name for sārikā). Harī Parvat (Fig.15) is conceived as śrīcakra and has been very much sought after by spiritual seekers. Rūpā Bhavānī's father Paṇḍit Mādav joo Dhar was great devotee of Śārikā Bhavānī. He visited Harī Parbat every morning. It is said that in order to bless his devotee, the Goddess conveyed him in his dream that she would be born as his daugther. Soon thereafter, Rūpā Bhavānī was born (in the year 1621). She advocated search for God within:

'अन्तर मुखी दृष्टि तती परम गती'

"A vision directed inwards is a sure
way of reaching an exalted spiritual
position"

The compilation of the profound knowledge revealed by her is known as Rahasyopadeśa. It is composed in terse language.

Paṇḍit Kṛṣṇajoo Kār was another great devotee of Śārikā Bhavānī. A hymn to Goddess Śārikā composed by him in Persian, mixed with Sanskrit, is a master piece:

चक्रीश्वरस हाजथ रवां साज़द गदा रा बादशाह
वाह वाह छु लक्ष्मी थापना
शीरी शारिका दीवी नमः ॥

"Cakreśvarī is the 'Abode' for all,
may one be a king or a slave.
Oh! such an enormous 'Abode',
My salutations to Śrī Śārikā...."

Paṇḍit Kṛṣṇajoo Kār was the preceptor of Reshi Pīr (born in 1673). He is said to have taken him under his tutelage at the behest of Goddess Śārikā. Even today, blessings are invoked from Reshi Pīr by saying:

"पीर पण्डिथ पादशाह
हर दू जहां मुश्किल आसां"

meaning

> "the king of saints who is capable of
> solving the obstacles, both mundane
> and for spiritual gains."

In a village near Badravah, Paṇḍit Krishnajoo Kār noted a great spiritual acuman in a young lad. He brought him to his home (Fig.16) in Srinagar. This boy turned out to be a great mystic. Known as Mīshāh Sab and revered as Mishāh Padshah, his memorial (Fig.17) is visited with great respect by the people of all faiths.

The 19th century Kashmiri literature is infested with mystic poetry composed by Shams Faqīr, Ahmad Batwārī, Svaccha Krāl, Nyāma Sab and Shah Ghafūr. In the blend of jñāna and bhakti were composed the genre known as līlās. In this line, noteworthy names are of Paramānanda (1791-1879) and Krishnajoo Rāzdān (1850-1926).

Paramānanda belonged to the village Seer, near Mattan where the Mārtaṇḍa temple was built. His līlās are mostly devotional poems addressed to Lord Kṛṣṇa. Coming from the background of an agricultural family, in the garb of a farmer, he has composed spiritual poems, conveying the message of ethics and self elevation:

> कर्म भूमिकायि दिज़ि धर्मुक बल।
> संतोष ब्यालि बवि आनन्द फल॥
>
> "Reinforce the fertile land of action by the fertilizer of righteousness. Sow the seed of contentment and you will reap the fruit of eternal bliss."

Paṇḍit Kṛṣṇajoo Rāzdān's līlās are composed in devotion to both Śiva and Kṛṣṇa. Śiva pariṇaya or Śiva lagna, Kṛṣna darśun and Kṛṣṇa vaṇī are the collections of his līlās which are very popular among the Kashmiris. In his poems, one finds the traces of the Purāṇas, Śrimad Bhāgavat, Śaiva philosophy, as also Śaiva rituals as they were practiced in Kashmir. The essence of Kashmiri Śaiva philosohpy is revealed in the following verse from Śiva lagna:

> सत् ज़न बन मन कर कलासुय
> बस्ती मंज़ वनवासुय रोज़
> च्यतु किन्य भस्म मल वल अतुलासुय
> साद प्रक्रच् सन्यासुय रोज़
> ओं शिव शम्भू कर अभ्यासुय
> बस्ती मंज़ वनवासुय रोज़

> "Be a true human being with high thinking
> (like mount Kailasa). This will enable you to

remain unattached (vanavāsa) while enjoying
the manifest nature (bastī) in full. While enjoying,
you have to be aware of the real nature of that
enjoyment which aims at being unattached.
Be in continuous practice of being one with the
Supreme Bliss. Be unattached while enjoying the
manifest nature."

(SL, p.212)

In the process of writing this article one is reminded of so many features of the living tradition that has immensely helped in its further continuation. A line of guru śiṣyas in the Śaiva paramparā, identified from Svāmī Rām to Mahatāb Kāk, was cotinued further by Svāmī Vidyādharji and by Svāmī Lakṣmanjoo. At Gupta Ganga and Ishaber, situated in a serene atmosphere on the bank of Dal lake, Svāmī Lakṣmanjoo has delivered discourses to thousands, who regularly visited him from home and abroad. Some came for seeking guidance in spiritual quest, some came with academic inqusitiveness, while flocks of common people came for just having a glimpse of Svāmījī and get some peace through his blessings. Paṇḍit Jānkīnāth Kaul 'Kamal' was one amongst his earliest disciples since1930s. His translations (in English) of the Bhavānīnāmasahasrastuti and the Pañcastavī have come a long way in understanding various esoteric meanings.

Another line of spiritual souls, who belonged to any faith or sex, were always engrossed in spiritual ecstasy. Common people would follow them with faith and for seeking solutions to their day to day problems.

Finally, the existence of a large number of lullabies and the rhymes for children are but the reflections of the contemplating mind.

It comes out from this discussion that our ancestors pursued their duties and maintained the integrity with all elements of nature, personified as gods and goddesses in order to maintain balance between their inner and outer environment. Thereby, they contributed to the growth of the essence, shared by all faiths, that stressed the co-existence, brotherhood and supra human potential of all humanity.

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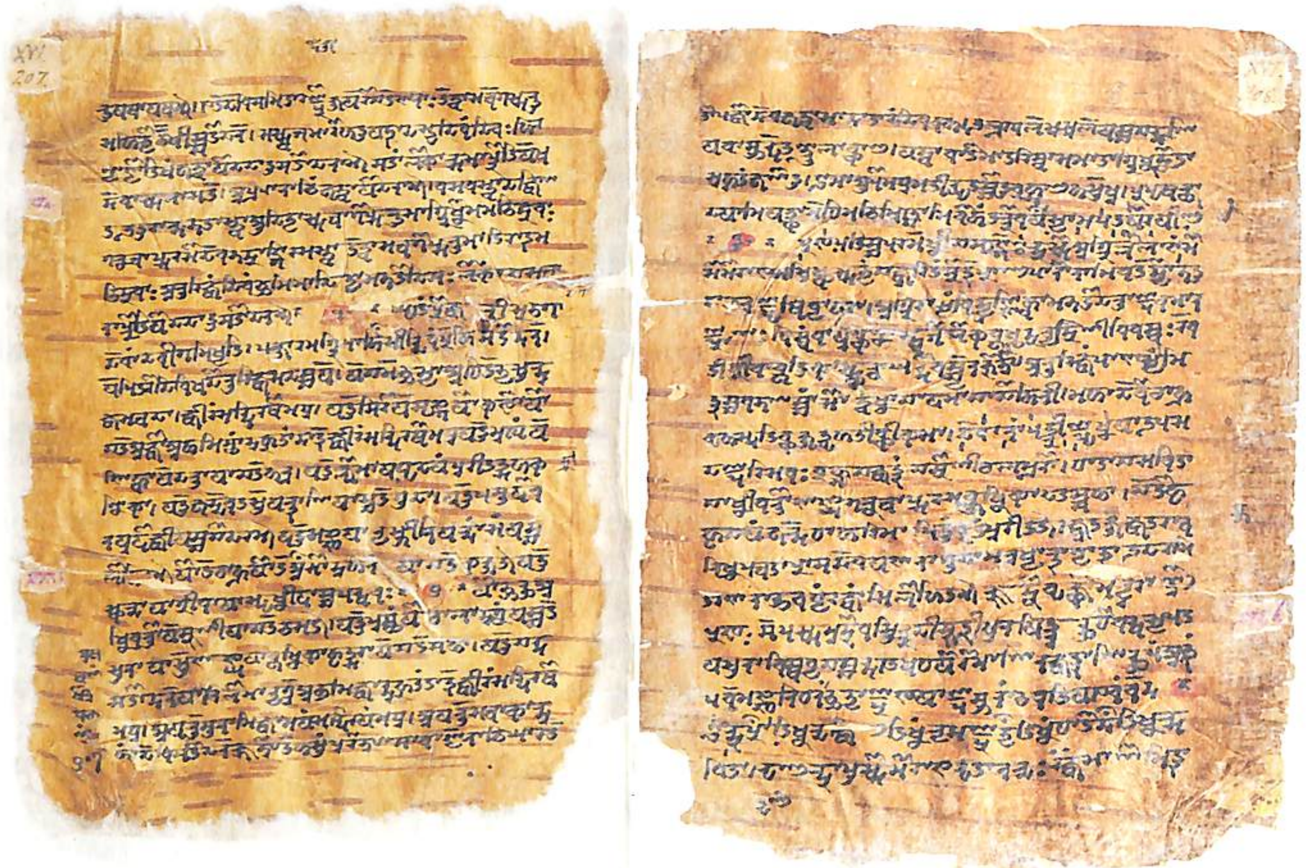


Fig.1 : Atharvaveda Saṁhitā, Śāradā MS folio (from digital archives, IGNCA)



Fig. 2 : Harvan Buddhist site, Kashmir (from digital archives, IGNCA)



Fig. 3 : Ruins of Śāradā temple, Sharadi village (Pok)

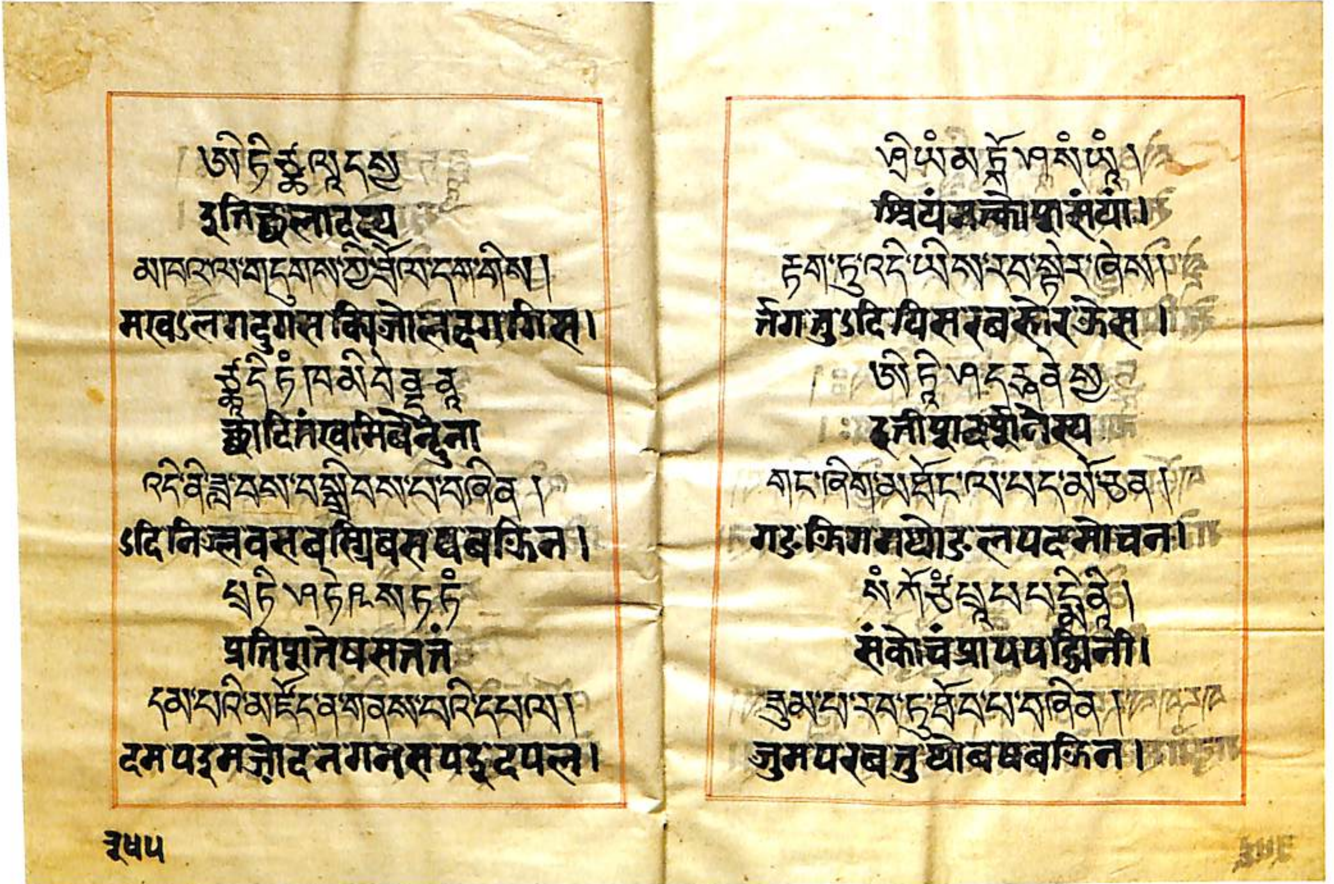


Fig. 4 : Avadānakalpalatā, bilingual MS folio in Tibetan and Devanāgarī (Oriental Library Srinagar, Kmr.)



Fig. 5 : Mokṣopāya, oldest birch bark MS folio (Oriental Library Srinagar, Kmr.)

Fig. 6a : Yogavāsiṣṭha, Persian MS illustrated cover (Sri Ranbir Library Jammu)

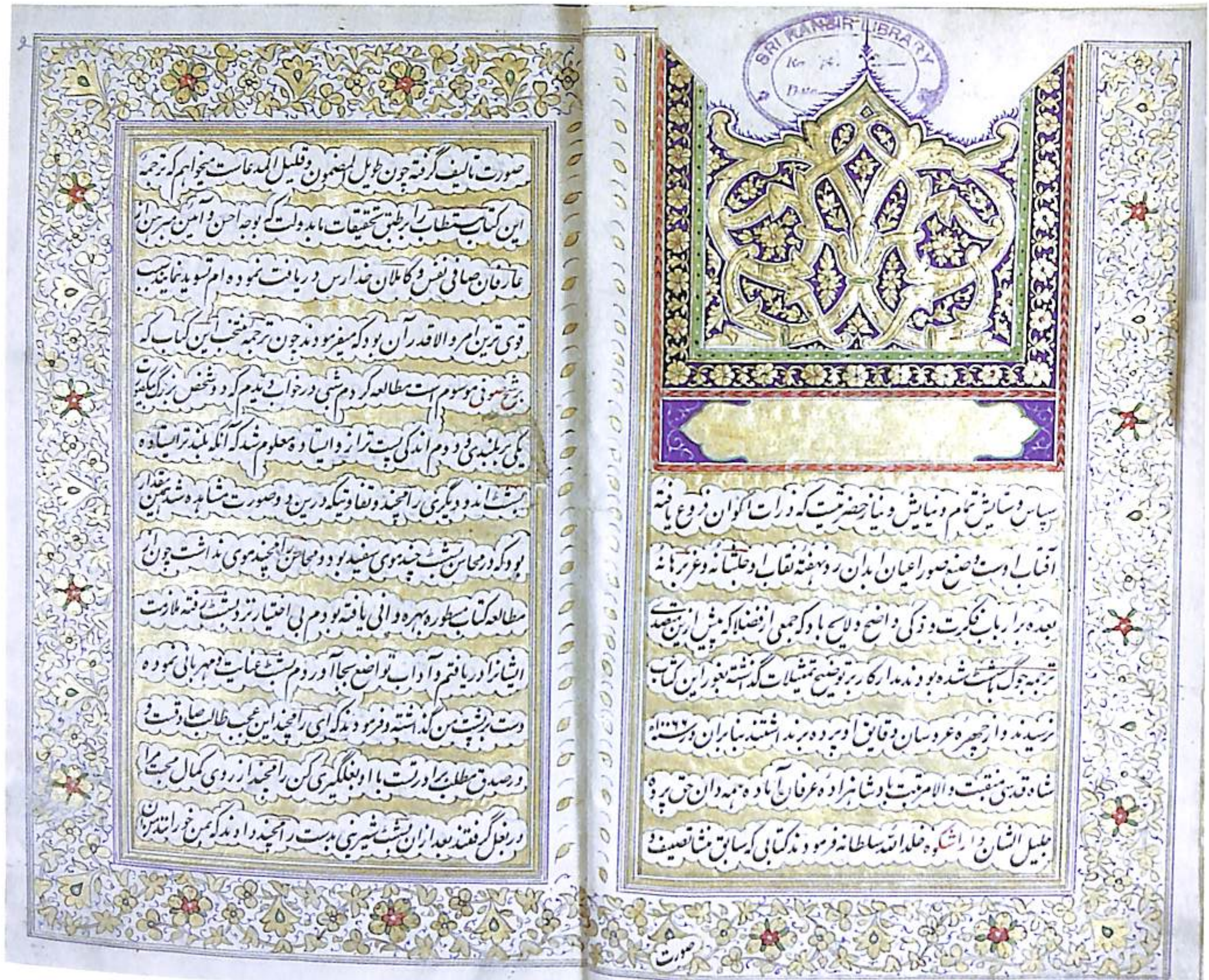


Fig. 6b :Yogavāsiṣṭha, Persian MS folio (Sri Ranbir Library Jammu)



Fig. 7 : Mārtaṇḍa temple (from digital archives, IGNCA)



Fig. 8 : Ruins of the massive caitya, Parihāsapura, Kashmir (from digital archives, IGNCA)



Fig. 9 : Ruins of Avantipura, Kashmir (from digital archives, IGNCA)



Fig. 10 : Pattan temple, Kashmir (from digital archives, IGNCA)



Fig. 11 : Boddhisattva from Pāndrenthan, Kashmir (SPS Museum, Srinagar, Kashmir)





Fig. 12 : Gilgit MS illustrated covers (Central Asian Museum, Srinagar, Kashmir)



Fig. 13 : Avalokiteśvara, 'Sumtsek', Alchi, Ladakh (from digital archives, IGNCA)



Fig. 14a : SPS Museum, Srinagar, Kashmir



Fig. 14b : Central Asian Museum, Srinagar, Kashmir



Fig. 14c : Bhurimal Museum, Chamba, Himachal Pradesh

Figs 14 abc : Paintings depicting Goddess Vitastā on fish



Fig. 15 : A view of Cakreśvarī, Harī Parbat, Srinagar, Kashmir



Fig. 16 : Ruins of the house of Pandit Krishnajoo Kār, Rainawari, Srinagar, Kashmir (photo taken in 2006)

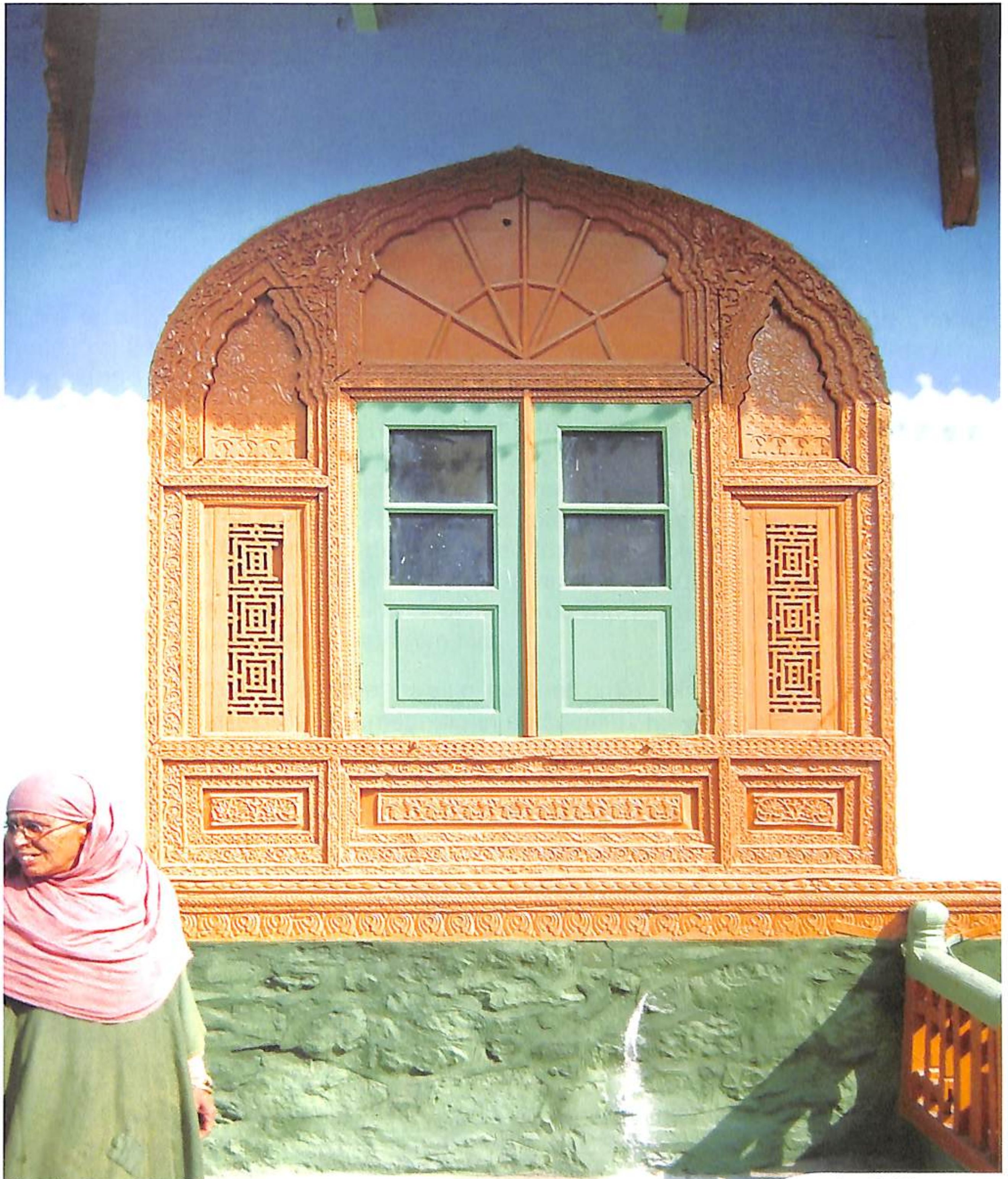


Fig. 17 : Memorial of Mīshāh Sab, Rainawari, Srinagar, Kashmir (photo taken in 2006).



Fig. 15 : A view of Cakreśvarī, Harī Parbat, Srinagar, Kashmir



Fig. 16 : Ruins of the house of Pandit Krishnajoo Kār, Rainawari, Srinagar, Kashmir (photo taken in 2006)

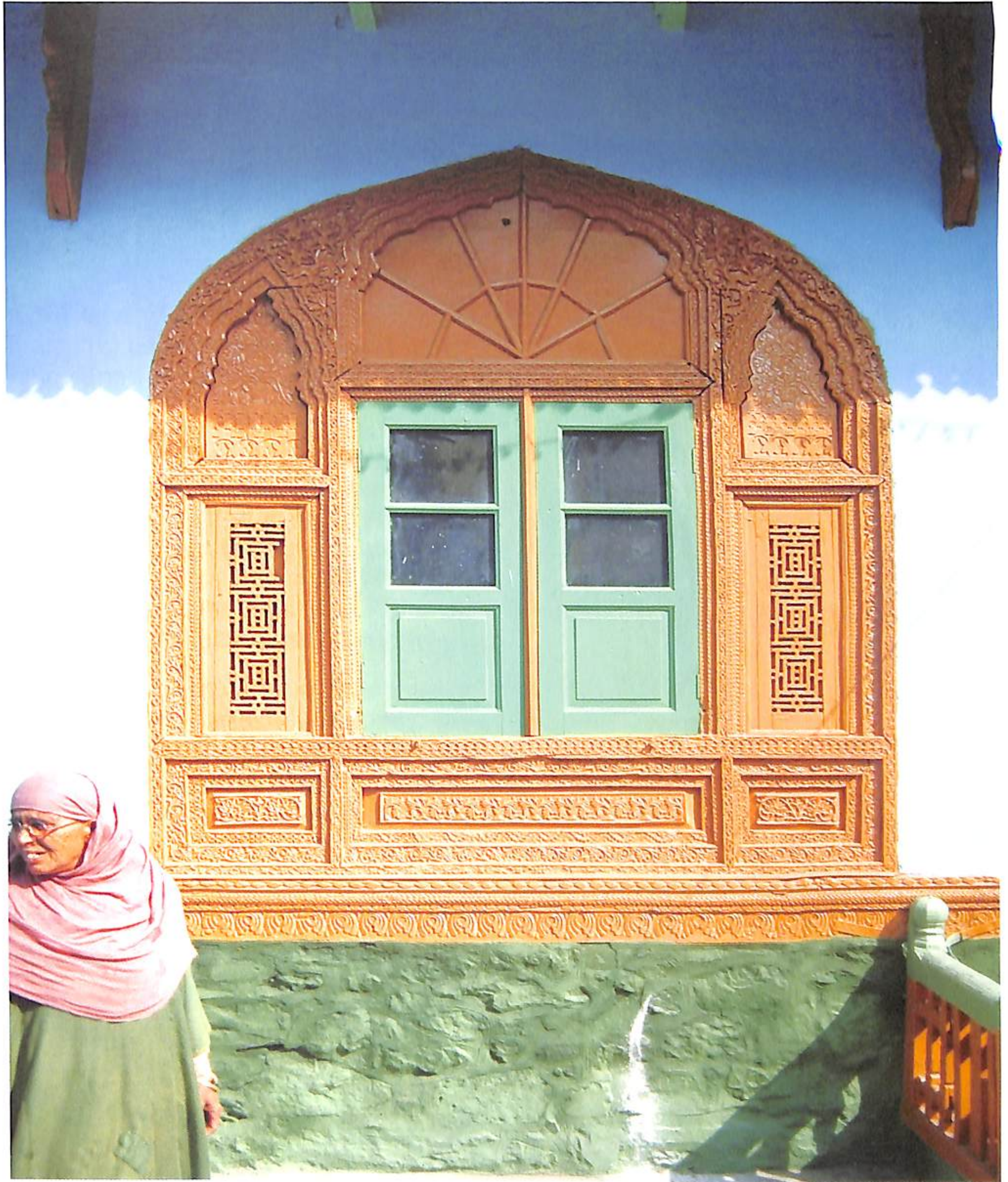


Fig. 17 : Memorial of Mīshāh Sab, Rainawari, Srinagar, Kashmir (photo taken in 2006).

The Philosophy of Mudrā in Life and Arts

Kamlesh Dutt Tripathi

Mudrā is a wide-ranging term common to the Āgamic-Tantric treatises on Tantric rituals, treatises on Indian art and aesthetics, economics and ordinary day-to-day life. In the sense of symbolic gestures, mudrā occupies a major position in Tantric rituals.

In Tāntric rituals, innumerable varieties of hand gestures, body postures, marks of the deities, and temporary signs put on the body as tilaka and other marks made with mineral substances or colors, etc. together with the permanent marks on body embossed by heated metallic objects constitute the different forms of mudrā. Yoginī Tantra states that the term mudrā is derived from two roots-mud (to delight) and dra (to disperse). This derivation is known to a number of Vaiṣṇava texts also. In this sense, mudrā is the manifestation of active force which grants delight to the sādhaka and derives obstacles, etc. away from him.

Again in Tantric ritual, mudrā means also 'parched grain', with which intoxicating drinks (wine, etc.) are partaken. The meaning in such cases may also be derived from the etymology 'mudaṁ Rāti', for in this sense, mudrā enhances the joy derived from wine, etc. The 'sign', 'mark', 'weapon (āyudha', 'a vehicle driving or carrying the deity' also generates joy and resultant confidence, satisfaction, trust and faith. Such a meaning associated with 'mudrā' may be explained on the basis of its being an 'impression'.

A mark or a sign representing a deity may mean a special feature or stamp a hallmark distinguishing a particular person or thing. Thus, it may strengthen the experience of the presence of the deity and it may strengthen the faith of the sādhaka.

Mudrā as coins and currency may be associated with the etymology 'mudaṁ Rāti' in the sense of that which 'offers joy'. Mudrā as wealth in this sense also, is a source of joy.

The meanings such as 'seal', 'pass', 'passport', 'an instrument for sealing or stamping', 'sealing ring' or 'signet', 'token and badge', etc. are apparently derived from the denominative √mudray. The connotative meanings such as 'closing, shutting' etc. are also derived from the same derivation.

In the works of poetics, mudrā is used as a figure of speech (alaṁkāra). This meaning is also not difficult to explain, as it is derived from the same etymology.

Such a diverse and varied concept of mudrā penetrates into the Indian arts, aesthetics, economics and day-to-day ordinary life.

In Indian iconography, the distinctive features of a particular person are inter alia often depicted by specific hand gestures, symbolizing functions and place. Mudrā as hand gestures and body postures figure predominantly in visual as well as performing artforms. The icons and paintings depicting the dhyāna of the deity have been a constant source of aiding the sādhakas concentration on the deity. In performing art forms, sthānakas, piṇḍibandhas, and hastas, codified in Nāṭyśāstra and the post-Nāṭyaśāstric tradition, share a semiology with the ritual tradition, Vaidika as well as Tāntrika. It is significant to find that the Indian tradition could discover language as not only audible phonemic expression, but as an· entire universe of signification through visible signs, especially hand gestures made with one hand (asaṁyuta-hasta) and both hands (saṁyuta-hasta). Hastas conveying the entire realm of meanings and hasta-s expressing simply and purely beauty through nṛttahastas have been· given remarkable treatment in the Nāṭyaśāstra and post-Nāṭyaśāstric traditions.

Mudrā when employed by a sādhaka in Tantric rites and rituals as symbols makes him experience the presence of a sacred being or object. Such gestures are invested with sacred power by the authority of the deity worshipped. In fact; they are all 'cinmaya' (of the nature of Consciousness). Likewise, the hastas in nṛtta and nātya are invested with the power to express the linguistic as well as aesthetic meaning as the mudrās ultimately lead to the realization of para-saṁvit (Supreme Consciousness). So hastas, etc. finally carry the Rasikas and Sādhakas to the unfragmented plenitude of aesthetic experience which is termed as Rasa and spiritual experience, which has been described as 'Brahmānanda' or 'Parānirvṛti or 'Parā Saṁvid' in Dvaitic and Advaitic Āgamas. Thus, the notion occurring in Āgamic Tāntric tradition not only presents the ultimate ontological meaning of mudrā, but permeates the entire universe of Indian religiosity, arts, aesthetics, as well as ordinary life. Such a pervasive notion demonstrates the integral and holistic nature of all of Indian thought as well as Indian life.

It is remarkable that Tantrāloka, an encyclopaedic Tantric work of Abhinavagupta, offers an elaborate treatment given to mudrā in the 32nd āhnika. In fact, "āhnikas starting from 29th to the 32nd constitute the discussions of 'kula' spiritual practice consisting of vidyā, mantra, maṇḍala and mudrā." Explaining the process of kulayāga, Abhinavagupta emphasizes the concepts of Vidyā and Mantra and states that the Śakti aspect is predominant in vidyā and Śiva predominates in mantra. Vidyā refers to the goddess and mantra refers to god. 'The guru, always inclined towards primordial sacrifice and not depending on (the gross levels of) vows (vrata) and yoga, etc., should install (nyaset) the energy of vidyā and mantra in his body made of Śakti (Śaktidehe)'. He should do so after having meditated through simply Anusandhāna, and not caring for the vows (vrata) and the yoga etc., thanks to the favour bestowed by Mantra and Mudrā, upon the moonlike-lotus (padma) i.e. self (svātman), full of Bliss (Ānanda),

made of Śakti, and the Self (svātman), which is radiant like Sun, for it causes the expansion (vikāśa). Thus, the two sets of vidyā and mantra should be unified with them (Mantra and Mudrā).

In the same context, maṇḍala has also been given an elaborate treatment. However, among all the maṇḍalas and cakras (gross and subtle), the human body occupies a prominent place and has been cited as the main maṇḍala in which all the gods and goddesses reside, and which is the highest cakra ('mukhyaṁ cakram') for attaining the proximity or the presence of deity, in devī-yāga and the like (devīyāgādau). The auspicious human body, endowed with all the tattvas and, as such, forming the position of being the supreme sign (liṅga) and closely associated with the cakra of the deities, is the highest seat for worshipping the deity. This cakra has to be worshipped in external as well as internal ways. Goudriaan rightly observes that the use of 'concrete devices, intricate formulas, geometrical designs (maṇḍala, mantra and yantra) and gestures (mudrā) for the expression of metaphysical or other abstract principles (thus formulated by R. Krishnaswamy Aiyer, in Woodroffe, D.T. and K.K.V. p.131)' is generally accepted in all the Tantric systems. Among all the four pūṭhas, or the seats of the kula practice, mudra has been given a special place. Mudrā may play a decisive role in the spiritual journey from gross to supreme through the subtle. Thus, mudrā has been entrusted with a different role at the different stages of kulayāga, etc. in its beginning, middle, and culmination for destroying the obstacles and the removal of bondage. The highest mudrā in this system is khecārī and the host of mudrās are enlivened by it. Hence, all the other mudrās, such as triśūlinī, karaikiṅī and jvālinī culminate into khecārī.

The term mudrā is used not only for hand gestures formed by positioning the fingers of one or both the hands in a moving state, but also for holding the hand or hands in a static position as well as certain body postures. Such a state is specifically described as mudrābandha or the formation of mudrā. Tantrāloka declares the results of such a mudrābandha:

> "The results of mudrā-bandha are compenetration into reflective plenary consciousness, proximity with the deity worshipped, immersion in Identity, the attaining one's own real nature, crushing all doubts, and consequently, the luster of the rise of cakra."

(Tantrāloka, 32.67, Vol.I, Pp. 2624-25)

This is the reason why Āgamas give so much importance to mudrā. Abhinavagupta cites Śrimad-Devīyāmala Tantra for defining mudrā as 'pratibimbodaya ', so that the two levels of the physical and the supreme or metaphysical may be related in such a way that ultimate identity and non-duality of the two may be finally established. The definition offered by Devīyāmala is quite in keeping with the logic of 'bimba-pratibimba-bhāva' (the condition of object reflected and that which is reflected), so fundamental to

the ontology and gnosiology admitted and strengthened by Abhinavaguptapāda. He takes recourse to the conventional way first and explains the term through unfolding the compound 'bimbodaya'. He unfolds the compound 'pratibimbodaya' in two possible ways in order to denote two meanings (vācyas) and states:

If we accept the explanation of compound as 'bimbāt udayo yasyaḥ' (feminine, genitive, singular)-the reflective image whose rise takes place from the bimba (reflecting image, reflecting factor, reflecting cause), then mudrā may be understood as reflection of the inner state of consciousness or the inner being on the body or its limbs. Jayaratha, in his illuminating commentary, explains how in this sense mudrā in its essential nature of pratibimba is the manifested form of the formless Supreme Consciousness (para-saṁvid-ākṛti-rūpa). He explains further that since ultimately the power of verbal signification, consisting in the identification with meaning only pertains to phonemes, the phonemic sonority (Śṛuti) in the form of 'bimbodaya' offers two distinct meanings (vācya) through the bahuvṛhi compound which may be seen in its separation (vigraha) of the component words as 'bimbād udayo yasyāḥ' (feminine, ablative singular of yat). But before we come to that, we have to understand the definition of 'pratibimbodaya mudrā'. The prefix 'prati-' occurring in the term 'pratibimba' stands in the sense of "state of being directed towards" (ābhimukhye). The reflection is always directed toward the bimba, and pratibimba, or reflection, is, thus, possible when it remains in the vicinity of and is directed towards the bimba. Thus, bimba is the cause of pratibimba, and pratibimba is its effect. Inner being is the cause and mudrā is the effect. In other words, whatever be our state of being, our body reflects that.

The prefix may be explained in the sense of 'pratigati' i.e. prāpti (attainment) also. Then the vigraha would be 'bimbasya abhivyakti-lakṣaṇa udayaḥ, pratigataḥ, prāpto yasmāt' (Mudrā is that pratibimba from which the manifestation in the form of expression of the bimba is brought about). Thus, pratibimba is seen as means of japti, or understanding of bimba (pratibimbasya jāñptyupāyatvam). In other words, pratibimba is the manifestation of bimba and not a production (utpatiz)

Thus, conventionally speaking, mudrā may be understood in terms of the state of reflected image (pratibimbatā) manifesting the reflecting factor (bimba), or, it may be seen as a means of making the reflecting factor (bimha) known (jñānaprāptyupāya).

Jayaratha cites another Āgamic definition of mudrā:
"mudrā pratibimhodayo nāmnā "

and suggests a simpler way of explaining the definition. The second definition cited by Jayaratha echoes the content of the second kārika of the 32nd ahnika of the Tantrāloka.

The term mudrā may otherwise be explained etymologically, through yoga (yogataḥ). Then it may be understood as 'mudaṁ harṣaṁ rāti arpayati iti mudrā.

The highest bliss lies in the realization of svarūpa (Self). This realization can be made through the human body. Jayaratha while commenting on this kārikā, explains the term by also referring to some Āgamic source, which is based on a set of etymologies. This reference occurs as follows:

> "With this intended meaning, mudrā is that which frees one from the entire net of bondage, causes the saṁskāra pertaining to gross and subtle body to run away and seals the multiplicity of mantra, yoga, kriyā and caryā into one unified form (ekaūtpatayā)."

It is apparent that the definition follows two different etymologies put together. The first etymology may be summarized in the following words:

> mocanaṁ drāvanaṁ yasmāt

Thus mudrā is that which frees one and drives away (the obstacles, etc.). The reference offers another meaning based in a still different way by deriving the term from the denominative root √mudray, according to which mudrā is that which 'seals' (mudrayati iti mudrā). Thus mudrā is that which seals and closes the multiplicity of mantra, yoga, kriyā and caryā into one unified form of the highest yoga. Hence, Jayaratha concludes that although yoga is possible in innumerable ways, yet this unification is the supreme yoga, for it leads one to realize one's own nature as consisting in full and supreme bliss. Therefore, he states.

It may be summed up now that the Kashmir Śaiva monistic system takes into account both the methods of Indian hermeneutic traditional derivation, as well as etymological method and views mudrā ultimately as the means leading to the rise of supreme consciousness or the rise of supreme consciousness itself. However, mudrā in its intermediary stage, passing through the four-fold stages such as kayāmudrā (bodily, symbolic posture), kara-mudrā (certain finger positions practiced in devotion or. tantric ritualistic worship), vāk-mudrā (complete identification with the mantra, i.e. 'mantra-tanmayatā' known as mantra-vilāpana, and citta-mudrā or mānasi-mudrā (identity with the object meditated upon) has been recognized by Abhinavaguptapāda, who declares:

> mudrā caturvidhā kāya-kara-vāk-citta-bhedataḥ /
> tatra pūrṇena rūpeṇa khecarim eva varṇaye. //

(Tantrāloka, 32.9-B-10a, Vol. 7, p. 3598)

Jayaratha cites the other Āgamas in support of this four-fold classification. It is remarkable that in its external dimension, mudrā has been defined as certain symbolic positions and it may be changing, diverse and dynamic, yet in its form of body postures, it is relatively static and unified. In its intrinsic dimension, denominations of vāk-mudrā and citta-mudrā, it gradually leads to unity.

In its diverse dimensions of kāya, kara, vāk and citta mudrā-s, mudrā carries forward to the goal of attaining the supreme bliss by realization of the Self. In the course of self-realisation, freedom from the pāśa or bondage, removal of saṁskāras, pertaining to body as well as puryaṣṭaka, and the gradual sealing or closing of the multiplicity takes place. The reality in every day life may be experienced as constant growth and multiplication of discursive thought and the language, which makes that multiplication possible. We have to dissolve this multiplicity of the discursive thought (vikalpas) into the unity of the supreme consciousness, which is Plenitude. In other words, bhucārī, gocarī, and dikcarī mudrās ultimately have to be dissolved into khecarī mudrā.

Mudrā has been seen as three-fold also. These have been enumerated as majojā or mānasī staying in guruvaktra, or the mouth and the face of the guru; vāgbhavā, generated from mantra; and dehodbhavā, the one taking place in the body and made of movement and the positions of the limbs of the body.

It may also be pointed out here that although mudrā has been included in the karaṅa which is also defined as the activity forming a specific posture or position of the body or its limbs and which is just a component among all the components of Aṅava-upāya, consisting in uccāra, karaṇa, dhyāna, varṇa and sthāna-prakalpana, yet mudrā occupies a special place in kula-prakriyā as one of the four seats-vidyā, mantra, maṇḍala, and mudrā— due to its specific and important role in Tantric rituals effecting the ultimate union with cosmic reality.

In Śambhava-upāya, mantra, mudrā, kriyā and upāsanā are rendered superfluous aspects of worship. However, its importance at the level of āṇavaupāya and Śākta-upāya cannot be ruled out.

Thus, 'mudrā' may be seen as deeply reflected in the images of gods and forms an integral part of the spiritual practice.

Authority and Kingship in Mahābhārata

Sujata Reddy

Arthaśāstra, Rājadharma, Daṇḍanīti, Rājyaśāstra and Nītīśāstra are some of the terms describing the study of politics in ancient India. Daṇḍanīti is most frequently used among them. Mahābhārata is presumably the first Indian treatise on the science of governance. There is one huge Rājadharma section discussing various aspects of governance besides Sabhāparvan and Vanaparvan. The Rājadharma section constitutes part of Śāntiparvan. After the great Mahābhārata war, the winning group of Pāṇḍavas headed by the eldest of them, Yudhiṣṭhira, approaches their grandfather Bhīṣma for guidance in running the administration of the state. Though the discussion about the Rājadharma is lengthy enough and spreads into one hundred thirty chapters on Rājadharma and forty-two chapters on Apaddharma, the main theme of this voluminous part of Mahābhārata is the functions, duties, role and characteristics of a good, popular and dutiful king.

We know that the Mahābhārata is the largest epic and constitutes eighteen parvas (sections). The key ingredient of this treatise is the description of the socio-political conditions of that period leading to the great War. But because of the very nature of Indian writings, the book essentially includes so many aspects of human life inasmuch as it has been said that it incorporates all that had happened on earth till that time. To make it worth reading, there are a number of long and short stories embedded with the philosophical and enumerative body text in such a manner that one can easily get confounded with the variety of issues the book has touched upon.

It is unfortunate to note that Mahābhārata as well as the most of the other early Indian writings including the Vedas, Rāmāyaṇa, etc. have generally been looked upon as either literary or religious works of early Hindu society. And therefore, serious attempts to look into these grand old treatises for tracing the links of modern issues have largely been ridiculed as parochial, fundamental or otherwise. Some noteworthy works have, nonetheless, been able to put forward the basic ideas of ancient Indian society before the academic World. Eventually, even most of these works are the academic exercises by Western writers with an intention to peep into the socio-political life styles of early Indians and are based on an alien viewpoint. This shortcoming can mainly be attributed to the fact that they were simply unaware of the socio-cultural complexities of Indian society in general. Again, one of the main shortfalls of these works is to

trying to locate the present days concepts and institutions in their raw form and shape in the early Indian society. This is applicable to the most of Indian writings also. But it must be safely suggested that the huge time gap between these comparisons often leads us to misunderstanding of the myths, beliefs value-patterns, role models and functional dimensions of those societies in the light of modern yardsticks being applied for. The legacy of colonial rule, acceptance of modern democratic system, growing problems of national integration, the compulsions of multi-religious and multi-cultural secular set up, increasing allurement of westernized models of life, decline of vernacular languages and the rise of English based academia, etc. are some of the main reasons behind our general apathy towards our cultural past. To our instant dismay contemporary pressures of real politik have produced a substantial section of Indian intelligentsia which has, under the impressions of academic hegemony of the English speaking and writing West, inculcated in themselves sense of sheer disregard, indifference, disbelief, apathy, hostility and criticism for anything that can be associated with ancient India.

The scenario is comfortable for those who find it hard to go through ancient Indian writings because they are written in Sanskrit, a language that has a very strict scientific grammar and has less elasticity as compared to English.

The succeeding governments have also led Indian academia to consider that any endeavour to look into our ancient past is purely futile. Departing apart from the political aspects of this attitude of Indian academia, the greatest loss incurred to because of this has been in the field of serious research studies in social sciences. Though it cannot be argued that the ancient Indian writings possess emphatic solutions to all the present day conflicts, yet it can be stated forthwith that serious studies of ancient Indian literature with social science view point would definitely pave the way of better understanding of the Indian mindset and thereby prove immensely helpful in shaping our socio-political values and institutions in an indigenous manner. It is in this backdrop that the present piece of writing tries to find, locate, understand and narrate some aspect of good governance discussed at length in the Śāntiparvan of Mahābhārata with special reference to kingship.

Śāntiparvan of Mahābhārata a further provides a great deal of information about political ideas of ancient India and is indisputably the finest treatise on ancient Indian politics. Some of the writers have observed that the sovereignty was embodied in the king in ancient India. Thus royal sovereignty was the true symbol of the authority of the state. The king, according to Vyāsa, should protect warriors, elite and intellectuals He should involve people with excellence in Anvikṣiki, Tryai, Vṛta, Daṇḍanīti in most of the functions of the state.

According to Mahābhārata the sphere of the state activity is extended to almost all the walks of life. The state in ancient India was thus the main centre of the society and the primary equipment of the welfare of the people. It was in this backdrop that a serious,

methodical and proper study and prescription of the functions and various aspects of state was considered necessary. The king is the first and foremost part of the state. Most of the well being of the state depends on the king. Therefore, all the writers of ancient Indian polity had given the king prime importance.

Basham views that 'though India had no formal political philosophy, the science of statecraft was much cultivated, and a number of important text books on this topic have survived. Daṇḍanīti, the administration of force or Rājanīti, the conduct of kings, was a severely practical science, and the texts cursorily dismiss the more philosophical aspect of politics, but give comparatively detailed advice on the organization of the state and the conduct of governmental affairs.

It is the duty of the king to seek and promote the welfare of its subject. The king must be compassionate to the people of all section of society and concentrate on the welfare of the people. The best king possesses following qualities, intellect, renunciation, awareness of the weaknesses of the enemies, good looks, capacity to be fair and just to all the sub-sections, quickness in decision, softness in behaviour, industrious, hardworking, far sightedness, indifference to self-pride and control over anger. Kingship in ancient India may be termed as 'benevolent, paternalistic autocracy bound down by many instructions of service to the people.' King was considered to be a servant of the people. His main functions were protection, prosperity, maintenance of righteousness and Dharma and doing impartial justice. He was not expected to act according to his personal likes or dislikes but only according to the wishes and will of the people. He was expected to devote his life to the service and the welfare of the subjects of his state. Mahābhārata expects the king to deploy secret and trusted agents to ascertain the views of his subjects about his conduct, actions, and reputation. Mahābhārata essentially believes that tyrannical tendencies of the king can best be curbed by moral, spiritual and religious sanctions. Therefore, at one place it has been observed that the king decided the course of life of his subjects while the course of life of the king has to be decided by the priests. This depicts the control of the forces of knowledge and reason over the forces of physical power. Any delinquency of duty would have invited so many punishments for the king during and after his life that following the path of Dharma is the only way for their existence. Dharma, it was said, upholds all the creatures. The king was to perform his duties according to Dharma otherwise he would invite entry into the hell and this notion supposedly served as a great deterrent. The story of the origin of the king emphasizes that king has come into existence for the maintenance of peace and Dharma on the earth Mahābhārata preaches of the paternalism of the king.

While appealing Bhīṣma to advise him the ways of good governance, Yudhiṣṭhira himself says that Rājadharma is all comprehensive. It is inclusive of Dharma, Artha and Kāma (Trivarga). Rājadharma only is able to control the world and keep the people under the restraint of maryādā. It avert the people from committing sins and wrongs.

Bhīṣma says that one should first acquire the king than only wife and wealth because unless there is no king to protect him, there will be no security either for wife or for wealth. Bhīṣma enumerates Bṛhaspathi, Viśālākṣa, Śukra, Indra, Manu, Bhāradvāja and Gaurśiras as main propounders of Rājadharma before him.

Bṛhaspathi says that whatever Dharma is there on the earth that is all because of the king. It is his presence, which prevents the people from killing each other. The property, sons, daughters, women, vehicle, jewelry, clothings, houses, wealth, etc. all get secure from any loot or robbery only when there is a king performing his duties of providing good condition of living and security, proper administration welfare policies and decision-making. He has to make necessary arrangements so that people may not deviate from the path of Dharma, agriculture is flourished, business gets a boost, social rituals get performed, moral bindings are adhered to, students indulge in studies and hermits in tapasyā, justice prevails, fearlessness proliferates, violence diminishes and all is well in the state. The king should employ efficient intelligent and visionary people for ascertaining the truth while doing justice because the state can remain intact only on true justice.

The king should assume different roles according to the different situations also as according to the needs of the hour, such as destroying the enemies, inflicting punishments upon the wicked, bestowing rewards upon the good, finding lawbreaker, etc. The first and foremost duty of the king was to protect the life and property of the people from all kinds of invasions and creation of an environment of righteousness in his state. A king incapable of protecting the people is useless. The restraint of Dharma can only facilitate the conditions for the prevalence of righteousness and the promotion of the material well being of the people, which is the essential duty of the king. The king should be wise and courageous, only then he can make the earth habitable and comfortable for the people.

The king's main function, as observed by Ray, was to maintain the established social order. Since a society was believed to remain well ordered only so long as each individual observed his personal and caste Dharma. The king's Dharma consisted in maintaining the rule of Dharma is society at large. In concrete terms, this meant that he was to facilitate the study of Vedas and philosophy, encourage the development of industry and commerce, maintain proper relations between different castes, ensure the observance of parental, filial, matrimonial and other duties, enforce Dharma pertaining to different stages of individual life, and so on. The king derived his authority from the fact that he needed it to maintain Dharma.

The king should employ persons of intellect and renunciatory approach into the main walks of state. King should collect revenue from the 1/6th of the income of the people, by imposing suitable taxes by instituting financial punishment to the defaulters and criminals and getting some amount as remuneration or reward for protecting traders. By collecting taxes from the populace as the instruction of Dharma, the king is directed

to govern the state with the welfare of subjects in his mind. The king should remain involved in the well being of his public and be prepared to do anything possible for their protection. All duties of the king should be performed according to the provisions of Dharma, which are to be respected in every eventuality, not by the king but also by his public. The goods done by the public through adherence to the principles of Dharma, would add its one fourth into the goods performed by king himself. Bhīṣma prescribes five assistants of the king. Interestingly one of the most important assistants among the five is one who acts according to the Dharma, is not biased. He behaves impartially, does not divulge information and never involves himself into wrongs. This emphatically makes clear that the suggestions to the king must emanate from such people which the king can have faith in. The secret information of the state should be shared with such people who are dear to the king, who are knowledgeable and who have extraordinary control over their faculties. The king should involve all the populace in their respective duties and instruct them to perform their assigned functions.

According to Dharma, even when the king does not possess any of the specified qualities, only by protecting his people from any physical, moral and economic aggression, the king fulfils his duties well.

Seven parts of the state according to Mahābhārata are Rajana, Mantri, Kośa, Daṇḍa, Mitra, Rāṣtra, Bala. The main sources of income of the king are described as a sixth part, fair calculation of the yield, fines and forfeitures upon offenders, traders and merchants in return of the protection guaranteed to them. The taxes should never be imposed unreasonably. Therefore, the overall happiness of the subjects, strict adherence to truth and Dharma and true sincere behaviour are main duties of the king.

If the king commits wrongs and sins Daṇḍanīti may get destroyed and Rājadharma humiliated resulting in the absence of the sense of right and wrong among the people. The king is the lord of the people. If he performs his duties of properly deputing his populace into their respective Dharma and protecting them, even the gods do not defy him. At the same time, Mahābhārata strongly condemns anarchy. It prescribes for the people of kingless state to welcome any invading king because the anarchy is the most grave sin on earth. Anarchic state has no security for its citizens, property, wealth, women, servants, poor and weak.

Rājadharma of the king includes fighting war for the protection of the population, being compassionate for the living creatures, knowing the public behaviour, providing security to the people, eliminating the problems of the subjects and reducing the plight of the masses. The king by providing better conditions of life, facilitates generation of fearless society. The Mahābhārata explicitly sanctions revolt against a king who is oppressive or fails in his function of protection, saying that such a ruler is no king at all, and should be killed like a mad dog.

The king must be cautious and careful in appointing his counsels. Their qualities as well as function and duties have also been discussed in detail in various chapters of

Śāntiparvan. The king has been directed to appoint people of caliber, integrity, reason, compassion, restraint, efficiency, reliability, justice, and knowledge as his counsels. And these counsels should be assigned duties according to their skill and intentions.[35] The king must be vigilant enough to protect his Kośa because if the Kośa is insecure the king is doomed to vanish. The cabinet of the king should contain four Brahmins with knowledge of Vedas, eight kṣatriyas with immense physical force and one Vaiśya with prosperity, three Sūdras with benevolence and good manners and one Sūta.

Knowing Purāṇas, the decisions of this cabinet must be disseminated throughout the state so as to describe all the citizens about the decisions of the state and invite their suggestions and critical remedial measures. The king should punish the offenders in consonance with the intensity of their offences. If the offender is rich, he must be deprived of his wealth and if he is poor, he must be sent to jail. The qualities of the messenger, gatekeeper, bodyguard, and the chief of the army have also been given in detail in this section of Mahābhārata.

Again, a few chapters discuss the administration and law and order of the capital city, revenue collection, taxation, military functioning and the Republics. These discussions prove the existence of well planned and consistent thought process about state in ancient India. The king has to perform all his duties according to Dharma; he is forbidden to do such things, which the people with reason have denied, and he should protect the people as well as Dharma. The functionaries of the state should be assigned roles according to their ability and skill. This rule must never be violated because this may lead to inefficiency causing in anguish amongst the subject. The power and authority of the king is designated in him by the Almighty God himself and the king has come into existence only for the protection of the people. The people and king are complementary to each other. Therefore, in case of any emergency they must protect each other. Where the public and the visitors to the state are unhappy and curious about their living, there the king is condemnable. The king has to carry the load of running the state properly, such as the bullocks carry the cart.

A king without force and power is worthless because he will loose the Kośa, and if there is no Kośa, there will be no army, and where there is no army, there can be no state. Therefore, the king must regulate such norms for the people in his state which are not only binding upon them but also making them happy about the affairs of the state. Mahābhārata discusses the phenomenon of power at length and concludes that power is more important than Dharma in relation to Rājadharma because with power only, Dharma can be established. The relationship of even the friends and foes and determined according to power.

From the above sketch of the characteristics, roles, duties, functions and qualities of the king described and discussed in Śāntiparvan of Mahābhārata at length, we may very safely conclude that the main duties of the king were maintenance of Varṇāśrama system, protection of the people, establishment of rules and general principles of

activity in the state, appointment of royal servants, inspection of the functionaries, economic well being and social welfare of the people of the state. Besides, day to day functions of the king have also been discussed and analyzed in detail in this part of Mahābhārata. We have to look into some other aspects also for understanding the administrative, financial and participatory dimensions of ancient Indian polity. This paper is a modest attempt in this direction and undertakes to peep in to further details of structural and functional aspects of ancient in politics. Some of the traits of the kings described and enumerated in this treatise may very well pave the way of political socialization of our newly recruited political leadership.

Sources

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The Legends of Indramaha

R. Sathyanarayana

Ancient Indian theatre had deep roots in religion and ritual, like its compeers in other ancient cultures. It developed an elaborate convention of ritual worship called pūrvaraṅgavidhi which prefaced the performance of a play. An important part of this vidhi consisted of worshipping a wooden staff called jarjara to ward off evil and obstructive forces and to propitiate the gods. The jarjarapūjā originated on the mythical occasion of the presentation of the very first play in Jambudvīpa which was arranged as part of an ancient festival called Indradhvajotsava as long as two thousand years ago both the Jarjara pūjā and Indradhvajotsava had acquired a legendary dimension.

Bharatamuni records the origin of the Jarjara pūjā and mentions the Indradhvajotsava in the very first chapter of the Nāṭyaśāstram. The festival has a long history and a pan-Indian prevalence while the jarjara daṇḍa continued to receive worship in theatrical practice till quite recently. Both have, over the centuries, acquired many extra-aesthetic and mythic overtones which have buttressed the theatre concept. Bharata gives an account of the jarjara but not of the Indramaha. Therefore a brief comparative study of the Festival, based on some of the more important sources, is undertaken in these pages to provide a cultural environment for the jarjara of Bharata.

During the reign of Vaivasvata Manu, says Bharata, (Nāṭyaśāstram 1.8-95), people fell prey to lust and greed and were infatuated with jealousy and anger in the Tretāyuga. Hence their pleasures became admixed with sorrow, their happiness with misery. A delegation, led by Indra, was formed in Jambudvīpa to represent Devas, Dānavas, Gandharvas, Yakṣas, Rākṣasas, Urugas and human beings who inhabited it to seek a remedy. The delegation felt that a universal, diverting entertainment within the authorization or conformity of the Veda was the answer, and approached the creator god Brahmā to create for them such an audiovisual art mode. Accordingly, Brahmā created the art of the theatre, Nāṭya from the four Vedas eclectically and gave it to them. Indra pleaded that the devas were incapable of the hard work involved in the practice, production and performance of a play. The task was then delegated by Brahmā to the sage Bharata who, with his 'sons' (disciples?) playing the different roles, produced a play on the theme of Amṛtamanthana (churning of the milk ocean for obtaining the immortalizing elixir) highlighting the triumph of gods over demons. Brahmā improved this version by introducing the Kaiśikī Vṛitti (graceful style) by adding elements of music

and dancing which were performed by the celestial nymphs (apsarā). Bharata asked Brahmā to fix a date for production of the play. Brahmā said, 'Now is the appropriate time to perform the play for the Indramaha has just commenced. Produce your play on this occasion!'

So, Bharata and his troupe went to the Indramaha which was being held in honor of Indra to celebrate the victory of gods over dānavas and daityas. He dramatized a theme in which the gods vanquished the demons and tore them limb to limb. The play was performed; Brahmā and the other gods were delighted. So were Gandharvas, Yakṣas, Rākṣasas and Pannagas. However, when it came to the part when the dānavas and daityas were massacred, they (who had gate-crashed) could not stomach the humiliation. They instigated and let loose on the stage obstructive, malevolent spirits which with witchcraft paralyzed all activity on the stage and struck the actors and even the director dumb. Indra discovered the reason for this thespian calamity, seized the banner staff itself and beat to a pulp (make jarjara) the invisible obstructive forces (vighnas) and their leader Virūpākṣa as well as the daityas and dānavas who had aided and abetted. Then the play went on smoothly. The gods were pleased, offered gifts to the performers and the director and granted Bharata a boon: 'Let this staff be henceforth called jarjara. Let it be worshipped before commencing any play. This divine weapon will destroy to a pulp all obstructive, malevolent forces which assail a play.' Indra confirmed it with pleasure. This, incidentally, marked the origin of a playhouse also: for at the next performance, the remaining Vighnas again terrorized the dramatis personae and brought the play to a stop. Hence Brahmā ordered Viśvakarman to build a playhouse, strong and skilful in design so that it would afford protection to the performance and spectators and also keep out undesirable elements. Various gods were assigned the task of safeguarding the players as also various parts of the stage when the theatre was built. Brahmā himself took over the protection of the stage: 'It is for this reason that flowers are scattered on the stage (puṣpāñjali) the beginning of a performance.'

It is clear from the foregoing that the Banner Festival of Indra was well known and widely celebrated during Bharata's time; so well known in fact that the sage does not consider it necessary to describe it except to state that it commemorated a battle between devas on one hand and the dānavas and daityas on the other and celebrated the victory of the former and the humiliating defeat of the latter (ibid 1.55, 64, 65, 102-104). It is interesting that his foremost commentator, Ahhinavagupta makes no comment on the passage except to say that 'maha' in 'dhvajamaha' (ibid 1.54) means worship. Probably it is a prakritisation of the Sanskrit word 'makha' (sacrifice). It is not as if this festival was unknown or rare in Abhinavagupta's time (10th cent. A.D.). It is one of the most ancient of Hindu festivals and traces of it may be found in the Ṛgveda and it persists in ritual practices even today in South India. Copious descriptions of the festival are available from diverse ancient sources Aryan and Dravidian, Sanskrit and vernacular.

It is mentioned in numerous works over the centuries including the following:

Vājasaneyī Saṁhitā (17.80-85), Śatapatha-Brāhmaṇa (4.5 passim), Parāśara Gṛhya Sūtra (2.15), Kauśika Sūtra (140), Yājñavalkya Smṛti (1.147). Mahābhārata (Ādiparvan, 64), Bṛhat-Saṁhitā of Varāhamihira (ch. 43). Maṇimekhalai (1.24-28 passim), Śilpādikaram (ch. 5) Viṣṇudharmottara-Purāṇam, Kalīkāpurāṇam (ch.90), Bhaviṣya-Mahāpurāṇam (Chap.139). Rājāmartaṇda of Bhoja of Dhara (passim), Kālaviveka of Jimūta Vāhana (294-299). Caturvarga-Cintāmaṇī of Hemādri (Vratakananda 2.401 – 419), Kṛtyaratnākara of Kaṇḍeśvara (292-293), Tithitattva of Raghunandana (115 – 117), and Vṛṣakriyā (kritya) of Govindananda (322-323).

Indra-dhvaja-maha or Indra-dhvaja-utthātnotsava is mentioned, among others, in the following works: Buddhacarila of Aśvaghośa (SBE. 49. pt. 1. 113), Tantra-vārtika of Kumārila Bhaṭṭa (p. 205). Raghuvaṁśa of Kālidāsa (4.3). Mṛcchakaṭikam of Śūdraka (10.7), Nāgānanda of Śriharśa (Act. I), Lalitavistara (passim), Kṛtyakalpataru of Lakṣmīdhara (on Rājadharma, pp. 184-190). Rājanītiprakāśa of Caṇḍeśvara (pp. 421-423, 430-433). Epigraphica Indica (12.320) and Viramitrodaya of Mitramiśra (pp. 421-423). Indradhvajotsava places pūrvaraṅgavidhi items such as Jarjara pūjā and puṣpāñjali in a proper religio-cultural perspective.

At least two festivals relating to Indra worship, viz. Indra yajñya and Indrayaṣṭi are known since very early times. The latter is also called Indramaha, Dhvajamaha, Indra-dhvaja-utthātnotsava etc. Indrayajña is a regular śrauta sacrificial ritual. It is described in Pāraṣkara Gṛihyasūtra. Both are performed together in the lunar month of Bhādrapada. Indrayajñya is conducted as follows: On the full moon day (Pūrṇimā), pāyasa (rice cooked in milk) and cakes are prepared. Oblation of ghee is first offered to Indra in the sacrificial fire and then pāyasa. A cake is placed at each quarter point, purwa etc., around the sacrificial fire. Two portions of ājya (ghee) are oblated to Indra, followed by pāyasa.

This is followed up with further ghee oblations to Indra, Indrāni, Aja Ekapāt. Ahirbudhnya and to the presiding deities of Bhādrapada viz. prosthapadas. Pāyasa homa is next offered to Indra. Then the sacrificer eats a little of the remaining pāyasa. The remaining unoblated pāyasa is placed on leaves of aśvattha and offered as bali to the Maruts while chanting the mantras from Vājasaneyī saṁhitā. Finally sviṣṭakṛt homa is performed with the remaining pāyasa.

Indrayajñya is purely ritual-oriented and strictly Vedic in scope and content. Indrayaṣṭi combines both Vedic and Tāntric ritual; it is a socio-religious and socio-Cultural festival with tribal and totemic overtones. It is an ethnic admixture drawing equally from Āryan and Dravidian practices of religion and magic. Its main objective is the attainment of peace, plenty, health and communal harmony. It is primarily a royal festival, promising its performer victory over enemies and freedom from evil, obstructive, occult and malevolent spirits. It was widely performed all over India and is therefore found with some variation in its descriptive sources. i.e. in regional recensions.

Thus, there are at least two versions of the origin of the Indradhvaja. The first is Āryan, Vedic; it is described in the Mahābhārata which is a treasure-house of myths and legends of semi-historical origin from the Vedas and Brāhmaṇas. In both versions the festival marks an imitation or importation on earth of a celestial celebration of an actual victory of the gods over the daityas and dānavas in a battle. Uparicāra was a monarch of the Chedi kingdom. He belonged to the clan of vasus and was the son of Paurava. He was pure, pious and fond of hunting. He performed a long and arduous meditation (tapasyā). Pleased with this, Indra made friends with him, persuaded him not to become a hermit and gave him a boon viz. that the land of Chedi may, during his rule, prosper in every way. He also gifted Uparicāra with an aerial vehicle and the Vaijayanti Garland of never-fading lotuses (which always ensured victory over enemies without the least hurt to himself). More importantly, Uparicāra also received from Indra the gift of a tall bamboo pole with the power of destroying foes and of protecting good people. Then the king returned to his capital and inaugurated a (indradhvaja) Banner Festival of this pole and made it an annual feature to serve as worship of Indra (Mahābhārata, Ādiparvan. 64. 1-20). Bhaviṣyamahāpurāṇa closely agrees with this account. Long ago, during a battle between the gods and the demons, Brahmā and other gods established atop the Meru mountain Indra's flagstaff to ensure victory. This symbolized the Goddess of Power (Śakti) and was worshipped by siddhas, vidyādharas and uragas (it is only in this detail that this purāṇa differs from other sources according to which the banner staff symbolizes Indra). The banner staff was adorned with a white umbrella (a royal insignia), bell, balloon-like ornaments to which dance (ankle) bells were attached as well as baskets. Many demons fled to the netherworlds and many died on the battlefield even on beholding it.

Thenceforth, the divine banner staff came to be worshipped regularly by all gods and ganas in heaven.

Once the king Vasu (his name is not mentioned as Uparicāra) accumulated great virtue and consequently went to Indra's world and was admired and worshipped by gods. Indra gifted him with the banner staff, designating it as Vasuyaṣṭi for worshipping it so that all daityas would be destroyed. Vasu returned to Earth during the rainy season and worshipped this indramaha together with all the kings. Indra was pleased and granted a boon to Vasu that all men who worshipped with devotion the banner staff gifted by him would be happy, healthy, pious, vigorous and rich. They would possess good dresses and ornaments and good speech. Vasu celebrated the festival every year (Bhaviṣyamahāpurāṇam, 1.39. 1-12). The Mahābhārata then goes on to describe in detail how Uparicāra celebrated the Indramaha. Indra saw it from his celestial chariot along with his consort Śaci and the apsarās (nymphs). He was pleased with the worship and so declared that whosoever worshipped the maha (note that this word is used here synonymously with the banner staff itself), such kings would be blessed with wealth, victory and empire. Their subjects would flourish and prosper, the land would teem with healthy and plentiful crops: rākṣasas and piśācas would flee the

country. Vasu then continued to rule Chedi country for long with dharma (righteously). He performed the Indramaha every year to propitiate Indra. His five sons Bṛhadratha, Maṇivāhana, Matsilla, Yadu and Aparājita ruled different kingdoms and propagated the Banner Festival of Indra. Their progeny continued to celebrate it as an annual festival (loc. cit. 51. 34-46).

The second version of the origin of Indramaha is Dravidian, specifically, Tamilian. It is said to have been propagated by a Chola king, Tunkaiyilerinda Tolillot-sempian. From his capital, Pumpahar, more commonly known as Kaveripattanam. This version is found in Maṇimekhalai (cantos 24-26). According to this legend, Indra had delegated one of his retinue viz. Catukka-bhūtam to dwell in Pumpahar, repel sin and sinners and to protect virtue and the virtuous as long as the Indramaha was celebrated; this bhūta resided in the banner staff and Indra was worshipped by propitiating it. The bhūta would desert the capital city of Pumpahar if the celebration was discontinued, whence desolation and ruin would overtake it (ibid canto 1). So the Indramaha was celebrated (for details, vide infra) by succeeding generations of monarchs in Pumpahar.

In course of time, Nedumudikkilli became a monarch in this dynasty. He saw a beautiful maiden in his royal park, fell in love with her and married her. She disappeared suddenly after some time. Through assiduous enquiry the lovelorn king learnt that she was none other than Pilivalai, daughter of the Naganadu king Valaivanan. She would not comeback but would send their son. But the son was shipwrecked during the journey and died. The grief-stricken king failed to perform the Indramaha that year. Manimekhalai, the presiding deity of Pumpahar, became wrathful at this and cursed that the city be swallowed by the sea. The curse was fulfilled and Pumpahar was destroyed.

This version is similar to the Aryan in that the Banner Festival was to be preformed by kings for the warding off of evil, protecting the virtuous, for peace, prosperity and plentitude in the country as well as for victory over enemies. It is different in that the banner was worshipped as a bhūta and not Indra himself. It is similar again in that the celebration became annual and that its discontinuance resulted in calamity. The difference is that a wrath or curse is incurred at discontinuance here but not in the Aryan version. Such wrath here accrues not from the bhūta or Indra but from the presiding deity of the Capital. The worship of the banner staff as Indra in the Aryan version has totemic overtones whereas its worship as bhūta in the Dravidian version has a tribal and or Tantric dimension.

The version of Indramaha in Varāhamihira's Bṛhatsaṃhitā (60.1-60) closely resembles the one in the Mahābhārata. According to this, the banner staff did not originate from Indra but was gifted to him by Viṣṇu to frighten away the asurās. It is to be noted that the banner staff is imbued with magical power in every version. It is in effect a repulsive instrument both in the physical and the occult senses: a staff is used to threaten or frighten an animal or adversary into fleeing. It is also employed as a

sacrament in Tantric practices for one of the six magical spells (ṣaṭkarma) viz uccāṭana. Its employment in the Kauṣika sūtras of the Atharvaveda and as bhūta in Karnataka, Tamil Nadu and Kerala signifies the use of both Aryan and Dravidian forms of tantra.

Varāhamihira states (loc.cit. SL. 8) that king Uparicāra Vasu inaugurated the Banner Festival on earth. He further prescribes auspicious stellar and planetary conjunctions on which the king should send an astrologer and a carpenter to a forest for selection of a tree, preferably the arjuna (terminalia arjuna i.e, Bilimatti in Kannada, vare maddi in Telugu and vellai maruda in Tamil).

Available textual sources are not agreed as to when the Indramaha should be celebrated.

Broadly speaking, the date falls around the lunar month of Bhādrapada in the Aryan tradition and in the lunar month of Caitra in the Dravidian tradition. It may be noted en passant that in ancient India the Aryan year commenced from Bhādrapada. Thus the Kauśika sūtra prescribes that the Indramaha should commence on the eighth day (aṣṭamī the bright half (Śuklapakṣa) of Bhādrapada or aśvayuja in the Śravaṇā Nakṣatra. According to the Mahābhārata, the banner staff should he erected in the lunar month of Mārgaśira in the Śuklapakṣa when the Mahāmakha Nakṣatra is enduring. The banner is lowered on the next day itself. In his Yājñyavalkya dharma śāstra nibandha commentary on Yājñyavalkyasmṛti (1.147), Aparārka quotes Garga to prescribe that the Indradhvaja should be raised by the king on the twelvth day of the bright fortnight of Bhādrapada when the moon is in conjunction with uttarāṣādha, śravāṇā or dhaniṣṭā nakṣatra. The festival is concluded after the full moon on a tithi when the moon is in conjunction with the bharani nakṣatra in the dark fortnight of the same month. Thus the celebration lasts from five to eight days. The Kṛtyaratnākara of Caṇḍeśvara lays down that the dhvaja should not be raised on a Tuesday or Saturday or in ominous portents like earthquake, appearance of a comet etc., nor when the king is passing through a period of impurity (sūtaka due to birth or death. As already stated, according to Bṛhatsaṁhitā, an astrologer and carpenter should be sent to a forest by royal command on any one of specified auspicious days to select the tree to make the banner staff. The tree is felled the next day. It is brought to the capital for erection on the eighth day of the bright-half of Bhādrapada. On ekādaśī (eleventh day) of the same fortnight, that is three days later, the stem is pared and chiseled into shape. A vigil is kept on that day so that no impurity of any kind accrues to it. It is raised by the king on the next day i.e. dvādaśī with (or even without) lunar conjunction with śravaṇā nakṣatra. The celebration concludes on the first day of the dark-half of the same month when the dhvaja is lowered. Thus the Indramaha is an eight-day festival (excluding the days of selection and preparation). Devīpurāṇam prescribes the month of Aśvina for the Śatakrutu (Indradhuvaja)mahotsava (ibid. 12.22, 24). Kālikāpurāṇam (90.2, 43) gives dvādaśi with śravaṇā nakṣatra in the solar month of Leo (Bhādrapada) for the erection of the dhvaja and last quarter of the bharaṇī nakṣatra for visarjana (throwing into water as the concluding rite of a festival).

According to Maṇimekhlāi, the Indramaha commenced on the full moon day of the first lunar month, chaitra and lasted for 28 days, i.e. almost one full lunar month. Śilpādikāram closely agrees with this source. Bhaviṣyamahāpurāṇam, as told by Kṛṣṇa to Yudhishthira, simply prescribes that the Indrayaṣṭi should be established while the Śravaṇā (nakṣatra) is current and should he dismissed on a night when the next bharani nakṣatra is current (cp. Kālikāpurāṇam). The festival is thus celebrated from seven to nine days. Indradhvaja uttanotsava is described thus in the Mahābhārata. The banner staff is 32 kiskus (a length unit of 18-22 inches) long. It is decorated with ornaments, garlands of fragrant flowers and baskets suspended from projections. The basket (pitaka), at the height of 12 kiskus, is covered with deeply colored clothes. The festival commences with puṇyāna ceremony, in which Brāhmaṇas worshipped with food, drinks and clothes, recite Vedic mantras invoking auspiciousness. The banner is then raised to the accompaniment of sounds of Mṛdaṅga, Bherī and Śaṅkha. Indra is now worshipped in the form of the banner-staff by the king. Yakṣas such as Maṇibhadra and gods are next worshipped. Gifts of many kinds are made. People in cities and villages dress in colorful clothes and flower-garlands and engage in the sport of squirting water (colored?) from leather sacks by royal decree, after honoring the king and after the latter leaves the venue of the Indramaha in the capital. Panegyrists and bards proclaim the valorous deeds of the king. Dramas and dances are performed. The king also enjoys the festival, dressed colorfully and suitably ornamented, along with his womenfolk of the gynaeceum, queens and ministers, all be-smeared with pure vermilion (ibid ādiparvan, 64. 23-33). Yājñavalkya smṛti declares that the day of raising the banner and the day of taking it down should be declared as public holidays. Kṛtyaratnākara describes that the Indramaha should include worship of not only Indra but of his consort Śaci and their son Jayanta as well. Their figures are made from pieces of sugarcane stalks. As indicated above, Bṛhatsaṁhitā lays down that the king should send an astrologer and a carpenter to the forest on a day divined to be auspicious for selecting the tree from which the banner staff is to be made. The tree is felled the next day. The king should go to the forest with a retinue of subjects, ministers and brāhmaṇas and bring the felled tree to the capital on Bhādrapada śuklāśṭami. The capital city is decorated with banners, buntings and arches to mark the festive occasion. On the following ekādaśi tithi, the banner tree is carefully guarded against possibilities and sources of impurity: it is pared and chiseled by skilled carpenters into the shape determined by tradition. It is next placed on a mechanical contrivance (e.g. crane, yantra) to raise it. Homa is now offered to the banner staff. This is probably the Indrayantra described above. Then the banner staff is raised erect on the following dvādaśī tithi, preferably with sravaṇā nakṣatra in conjunction. Five female deities called Indrakumārīs (Indra's daughters), are made of wood and placed near the foot of the banner staff. This is said to potentiate the magical or occult power of the maha. Two other auxiliary staffs are also made from the same wood, three fourths and half the length of the banner staff and called Nanda and Upānanda respectively. A third banner staff is also erected to symbolize Indra's mother. Thus the whole family of

Indra is worshipped on the occasion (except his son Jayanta). The main banner staff is decorated with differently colored clothes and ornaments. Baskets are hung from projections all round the staff such that the successive higher ones are smaller. On the full moon day, mantras and prayers are recited in propitiation of these deities from both the Veda and the Purāṇas. The banner (and its auxiliaries) are taken down on the pratipatd (first) day of the dark half of Bhādrapada, after a farewell ceremony (ibid. ch.43). Bhaviṣyamahāurāṇum gives more details of the Indradhvaja and of the celebration, vigil etc. Thus, the banner staff is 20 cubits long, and is made of good, hard wood. It is bathed and clothed. It is then erected on a platform called Indramantrika (cf. a separate banner for Indra's mother is prescribed in Bṛhatsaṁhitā) by the king himself when there is sravaṇā nakṣatra (presumably in Bhādrapada). The site would be carefully determined and prepared. The banner-staff should be hung with baskets and decorated with vari-coloured clothes. The first basket is called Lokapāla; it is square in shape and has a pericarp. It contains (sacraments symbolizing) Yama, Indra, Kubera and Varuṇa on the four sides and derives its name from these (Dikpālakas). The second is circular and swathed in red cloth, The third is octagonal in shape and covered in white cloth. The fourth basket is circular and is covered with firefly colored cloth. It carries the sacraments of the seven Mother Goddesses, Brāhmī etc. around it. The fifth again is octagonal, swathed in white and skillfully designed in layers. The sixth basket is a black pericarp, circular and festooned with bubble-like balloons. The seventh is octagonal, white-clothed and carries the Vidyādharas as deities. The eighth is circular and is covered with leather thongs. The ninth basket carries the symbols for the nine planets and for Chandi. It is covered with red arsenic-hued cloth (or exposed to the sun i.e. left bare). The tenth has for its deities, Brahma, Viṣṇu and Īśvara. The eleventh is circular and has Yama for its deity. The twelvth basket carries the white umbrella (as royal insignia) and is covered with white cloth. The thirteenth (last and topmost) basket is hung from the tip of the banner staff, covered with kuśa grass, flower garlands, bell and flywhisk. White guyropes are attached to the banner staff and with their help it is slowly and gradually raised erect. Brāhmaṇas, treated to dakṣiṇā, pāyasa and cakes, perform a homa. The king proclaims a festival of seven to nine days. During the festival, gift ceremonies, histrionics, dancing, story-acting, wrestling giant wheels with cradles and such other entertainments are arranged. A careful and ceaseless vigil should be organized during the nights to guard the banner staff etc. and to ensure that it is not rendered impure by the touching of crows, owls and pigeons, for a crow touching it portends famine; on owl, the king's death; contact with a pigeon, mass destruction of people. Again, if due to faulty and loose erection the banner staff tumbles down, it should never again be raised in that country. If the Indrayasti has had to be transferred unavoidably from its original (capital) city to another and cannot be (ceremoniously) raised in the latter within the same year, the festival may he held only in the twelfth year thence and not before. Various calamities will befall it different parts of the banner are damaged, even unwittingly. If its umbrella is broken, the king's (white) umbrella will be broken (i.e. he will lose his

kingdom): if its head is damaged, his secret counsels will be out, resulting in administrative failure. If the face is faulted, the country's reserve forces will break down. If its arms (projections) are broken, catastrophe will overtake the kingdom. If its belly (or middle) is damaged, the king or people will have belly disease. If the leather thongs are cut, friends will be destroyed. If the main bottom-stem is damaged, the infantry will be ruined. Therefore the king should ensure that the Indrayasti is guarded well with every possible effort. If it falls and breaks into two, he will have to get it made fully of silver or gold and raise it again. He shall also perform conciliatory and propitiatory ceremonial ritual and feed the twice-born (brāhmaṇas, kṣatriyas and vaiśyas) in atonement. He shall offer the banner staff propitiatory foods, coconuts. oranges, kapittha (Feronica Elephantum), karkaṭī (Cucumis Utilissimus), trapuṣa (cucumber) and bijāpura (Citrus Medica) accompanied by mantra recitation. At the time of taking it down (during the bharaṇī nakṣatra), a slight food offering should be made and farewell should be bid to Indra. In whatsoever country such Indramaha is performed, it is assured of rains, freedom from untimely death and freedom from calamities such as plague, drought, floods, swarms of rats, locusts etc. as also victory over enemies (loc. cit). It has been mentioned above that the Indramaha was celebrated in Pumpahar commencing from the full-moon day in the month of Caitra, according Śilāppadikāram. Indra had gifted to king Muchukunda a guardian spirit called Bhūta Chatukkam to protect the good and virtuous and to destroy evil and sin in his kingdom. The bhūta was installed and consecrated in the form of a banner staff in a temple built at the meeting place of four roads, and formed an important division (mandram) called bhūta chatukam in the capital city. On the above festival day, homa was performed in all the divisions of Puhar viz. mantapam, villidai manram, ilarchi manram, neidunkalininra manram, bhūta chatukam and pavai manram consisting of oblations of boiled grains, sweetened sesame balls, mixture of meat and rice, flowers and incense. Mature maidens dressed in colorful and attractive clothes offered toddy as oblation at the altar of the bhūta in uninhibited dances. They performed those dances with hands resting on hips. They followed it with group dance by joining hands with each other. This was called kuravai dance. Finally they left, singing a benediction for the king and the country for peace, plenty and prosperity. Both civilians and soldiers went to the bhūta and offered prayers to ward off evil and to confer auspiciousness on the king. Many people even cut off their own heads and offered them in pursuance of a vow to the bhūta to ensure victory to the king over his enemies (this is an ancient ex-voto custom of South India; such a person was known as 'garuḍa' in Karnataka).

Besides temples for Indra, Subrahmaṇya, Maṇimekhalāi and other deities, Puhar had temples for Vajra, Kalpataru etc. The one consecrated to the Vajra weapon was called Vajrakoṣṭa. It used to house a sacred drum. On this day it was placed on a decorated elephant and taken to the Airāvata temple at the beginning of the festival and was returned to the Vajrakoṣṭha at its close. The banner on the Indra staff carried the ensign of Airāvata and was erected in the temple of Kalpavṛkṣa. It was raised high when the drum arrived at the Airāvata temple. This was the highlight of the festival.

There was a procession in the beautiful roads of Puhar in which five groups of the king's councilors, eight battalions of the king's retinue, princes of royal blood, sons of aristocrats and merchants, cavalry, elephants, chariots and artists (musicians, dancers, actors, acrobats etc.) participated.

Special worship was offered at the temples of Śiva, Viṣṇu, Subrahmaṇya, Baladeva and Indra on the day of the Banner Festival. Vedic sacrifices were performed to propitiate the Vasus, Ādityas and Rudras. Festivals were held in honor of the 18 gaṇas, apsarās, nāgas, siddhas, gandharvas, vidyādharas, kimpuruṣas, piśācas, senas, asuras, bhūtas, munis, devas, garuḍas, rakṣasas, yakṣas, caraṇas etc. Special offerings were made in the Jaina and Dharma temples as also for Srīdevī. There was vocal and instrumental music everywhere in the city.

Kalīkāpurāṇam (90.1.58) gives details of the Indradhvaja Festival not found in many other sources, and attributes its origin to Uparicāra alias Vasu, and calls it a yajñya. The king's priest, accompanied by the astrologer and carpenter and by strains of instrumental music, worships an appropriate tree, after a purifying bath on a night of the bright fortnight of the rainy season. A tree grown in a park, temple, cemetery, mid-road, overgrown with creepers, very horny, dwarf, full of birds, hollows, partially burnt, broken branches, thin and carrying feminine names should be avoided. One of the following trees viz. arjuna (Terminalia Arjuna), aśvakarṇa (Vatica Robusta), priyakoṣa (Nauclea Cadamba), sarja (Ferminalia Alata Tomentosa) and audumbara (Ficus Religiosa) or deodar or sal is fit for making the banner staff (90.4-9). The tree is worshipped for permission and is cut down next day four inches each from bottom and top. It is soaked in water. It is then transported to the eastern gate (of the capital) crafted into the staff and brought on Bhādrapada śukla aṣṭamī to the dais, specially built for it. It is excellent, good, middling or inferior if its length is 52 or more, 42, 32 or 22 cubits respectively (90. 10-17). Images of the five daughters of Indra (each a quarter in size of the banner) and of the five mothers of Indra (each half in size of the banner) are carved, each with two hands mechanically attached.

All ten images are immersed in water (adhivasa), along with the banner staff (yaṣṭi) on the Bhādrapada Śukla ekādaśī (90. 18-20), reciting the mantras(gandhadvāram. Etc). On the next day, a large Indra maṇḍala (mystic diagram) is written, into which Viṣṇu and then Indra are invoked. An image of Indra made of gold or any other metal or wood, is placed at the centre of the maṇḍala and a special kind of worship is offered. The banner staff is then raised at an auspicious moment with the incantation of mantras, 'dahana', 'plavana' etc. from the Uttaratantra, offering food consisting of modaka, pāyasa, pānaka, guda, etc. for affluence and prosperity. The ten dikpālakas, nine planets, sādhyas etc., and the seven mātṛkā goddesses are then involved into kalaśas and worshipped. Now the king, accompanied by brāhmaṇas, the carpenter, priest and auspicious materials, proceed to the banner staff and establishes it on the western part of the sacrificial altar (of the Indrayajñya), with the help of five guyropes and crane etc. As mentioned above, it contains the carvings of the Indrakumāris and

Indramātṛkās and dikpālakas. It is decorated with varicoloured clothes, ankle hells, large bells, flywhisks, perfumes, mirrors, garlands of flowers and gemstones and four buntings (90. 21-34). Next, the Indradhvaja is slowly raised from the mandala by an officer. The images of Indra, Śacī, Mātali (Indra's charioteer), Jayanta (Indra's son), Vajra and Airāvata, nine planets, dikpālakas, other gaṇa deities are now propitiated with food offerings. A homa is then performed and bali is offered to Indra with sesame, ghee, flowers, durva grass and akṣata (unbroken holy rice or barley), at the end of which bali is offered to Indra; brāhmaṇas are fed. The king should worship the Indra Banner like this for seven days with the aid of brāhmaṇas learned in the Vedas and vedāṅgas, using the mantra 'trātāram indram' which is dear to Indra (90.31-42). Indra, invoked into the banner staff, is discharged (visarjana) in the night during the last quarter of the bharaṇi nakṣatra, unseen by the king and with the traditional mantra 'Sardhaṁ surasuragaiḥ. . . . . gamyatam'. If the king witnesses the visarjana he will die within six months. The discharge should not be held in impure states (of death or birth in the family), Tuesday or Wednesday or during public calamities such as earthquakes. It may be held on an auspicious day, in such cases, after the seventh day, other than on a Tuesday or Saturday and in a nakṣatra other than bharaṇi. Every care should be taken to see that the banner staff is not touched by birds during the seven (or more) days of worship. It should be slowly lowered in visarjana. If it breaks, it portends the king's death. Then reciting the mantra 'tiṣṭha keto. . . . .jale' the banner staff is consigned to deep waters along with all the decorations for one year (till the next annual festival). It should be noted that the raising and installation of the Indradhavaja are held publicly to the sounds of musical instruments but its discarding takes place at night, unseen by anyone. This is the peculiarity of the festival. A king who worships Indra like this during the autumn, rules long prosperously and finally attains to the Indraloka after death. His kingdom is free from drought, disease, mental anguish and other mishaps. His subjects will live long. Such worship is tantamount to worship of the entire pantheon, destroys all sins, gives every auspiciousness, happiness and wealth (90. 43-58).

Shorn of the recensional differences surveyed above, the Indramaha may be reduced to the following essentials. It commemorated the triumph of gods over the asuras and daityas and was brought to the earth by Uparicara in the Chedi country. Its central deity was Indra, consecrated into a banner staff which was a totem, imbued with magical and occult powers, capable of protection against evil and obstructive forces and of bestowing health, wealth, prosperity and auspiciousness on the king and his subjects. It was celebrated annually throughout India with minor provincial variations, as a State Festival, well stylized into a settled format, for a week or more, in a socio-religious and socio-cultural atmosphere by both the king and his subjects.

The Indramaha was thus a sacrament into which a referential concept of self-protection or self-defense against actual physical threat and aggression was transferred, and then further transferred into a formal, collective or representative authority against

invisible, intangible or imagined threat and aggression. Thus the concept underwent a semantic transference from the individual to the community. Engendered in collective consciousness and racial memory, it acquired the dimensions of magic and sacrament and soon developed into a myth or legend.

Bharatamuni's mention of Indramaha should be viewed in such a context. This festival was already held by celestial beings and was rich in potential for the presentation of entertainment. When Brahmā created the Nāṭyaveda and Bharata produced a play at his command, this was a new and composite art-form, the total theatre even for devas, asuras and daityas. It was the time for Indramaha and it was natural for Brahmā to think of it as an appropriate occasion for Bharata's production. (Incidentally, the play Amṛtamanthana must have been staged for the first time in the week following Bhādrapada Śukla aṣṭamī or ekādaśī). It was also natural for Bharata to select a theme which would please the gods. The ire, humiliation and protest of the asuras and daityas are equally natural as also their attempts to obstruct its further presentation with the use of magic and witchcraft. The banner staff was, after all, intended for just such an occasion and was also used by Indra to drive away (what were for the devas) evil and obstructive forces and to restore peace and security to both performers and spectators. Thus the Muni has skillfully interwoven the legend/myth of the origin of Indradhvajotsava in to his narration of the origin of the Nāṭyaveda and has linked them both to explain the origin and contemporary practice of the Jarjara pūjā and the construction of the playhouse.

Diaspora of Ideas

सं गच्छध्वं सं वदध्वं सं वो मनांसि जानताम्।
देवा भागं यथा पूर्वे संजानाना उपासते।।

ऋग्वेद 10.191.2

Exploring Indian and South East Asian Culture

R. Nagaswamy

A ruler should be endowed with three powers, namely, Prabhu Śakti, power of Lordship, Mantra Śakti, power of good counsel, and Utsāha Śakti- i.e. power of enthusiasm- called Śakti-traya in early epigraphs. The king Isanavarman of Cambodia in the 7th century is said to have possessed Śakti-traya. The king's essential duties were protection of his subjects, from external aggression and internal dissension, and enforcement of law and punishment. He was not a law maker, but only an enforcer of law that has been established as found in Dharma-Śāstra. Hence Aśoka Maurya, who ruled in 3rd century BCE, and who has left several records after his conversion to Buddhism, and who appointed special officers to propagate Dharma-law, did not say that "I am propagating Buddha dharma, but the dharma, that has been followed by ancient kings for centuries - Paurāṇi prakṛtiḥ", (ancient observances and acts). A Cambodian king Jayavarman is compared to Manu which means Manudharma was the general law of South East Asia (R.C. Majumdar in Inscrriptions of Kambuja, Published by Asiatic Society of Bengal, Calcutta 1953 Hence, forth referred to as RCM .Ins no 58) Aśoka's Paurāṇi Prakṛtiḥ, Ancient law was based on Vedic system for Aśoka himself defines, what is dharma, (not worshipping any God, as this or that God), but simple code of life, like, Satyam Vaktavyam, (truth must be spoken) Dharmam ācaritavyam, (Righteousness must be observed) Mātā pitṛṣu śuśruṣitavyam (Mother and father must be attended to), elders should be respected, Brāhmanas and Śramaṇas should be treated courteously, Sthaviras should be gifted with gold. No one should talk disparagingly about other religions, all should be treated alike etc., are the Dharmas according to Aśoka who says these are the advices (upadeśa) and are the commands (anusāra/ādeśa). This Dharma which he emphasized again, and again, were not his invention, as some scholars hold but verbatim taken by Aśoka from Śīkṣāvalli of Taittirīya Upaniṣad. And so he repeatedly says these are the paurāni prakṛtiḥ, ancient code.

"Satyaṁ vada, dharmaṁ cara, svādhyāyapravacanābhyāṁ na pramaditavyam, Dharmān na pramaditavyam, Kuśalān na pramaditavyam, Matṛdevo bhava, Pitṛdevo bhava, Ācāryadevo bhava. Athitidevo bhava, Yāni yāni karmāni anavadyāni tāni sevitavyāni no itarāni, ye ca asmād śreyāmso brahmaṇāh teṣām tvayā āsanena prasvasitavyam. Śraddhayā deyam, aśraddhayā adeyam eṣa ādeśaḥ, eṣa upadeśaḥ,

eshā vedopaniṣad, etad anuśāsanam evam upāsitavyam' śīkṣā-valli, Taittirīya upaniṣad."

By adopting the above Vedic tradition, he not only followed ancient dharma (which had no sectarian affiliation), he steered clear of patronizing anyone in preference to another, though he personally adored Buddha and Triratna. By exhorting his subjects to follow this Vaidika dharma, he sought to eliminate internal dissension in his kingdom. He was strong enough to take on external aggression and thus provide protection, his primary duty. The second duty of him as a king, was to enforce law and mete out punishment, as per "dandanīti". He was considerate and at the same time firm in punishment. In his edict he warned, that if any Buddhist monk or nun caused any dissension in the Saṅgha, they were to be deprived of yellow robes, should be given white clothes and be ex-communicated. He was a model of Indian King by his rakṣā and daṇḍa.

The Vedic dharma, as enumerated in Taittirīya saṁhitā, goes beyond sectarian conduct. It was not a monotheistic outlook, but a composite and syncretic theology, enabling one to follow any one path, and at the same time, be a follower of multiplicity of forms. All kings who followed this tolerant Vedic system, from Bactria in the west, through Baluchisthan, Afganisthan, Pakistan, Bharat, Sri Lanka, Burma, Malayasia, Thailand, Laos, Cambodia, Vietnam and Indonesia, have lived with this understanding, worshipped Śiva, Viṣṇu, Brahmā, Sarasvati, Durgā and also Buddha, so much so one and the same King adores Śiva in one inscription, and Buddha in another place, and Viṣṇu at another place. From the very beginning to the 13th Century, the whole of South East Asia and India adored all deities alike. There are many Cambodian Temples where both Śiva and Viṣṇu were worshipped in the liṅga form as Śiva-Viṣṇu liṅga or Harachyuta. There are Caturmukha liṅgas, in which Śiva, Viṣṇu, Brahmā, Buddha or Sūrya were also worshipped. In Śiva temples, Buddha figures are there and in Buddhist temples, Śiva and Viṣṇu are found. In many Cambodian inscriptions, the first three verses of the inscription are invocations to Śiva. Viṣṇu and Brahmā that shows the composite nature of the religious culture, with reference to South East Asian countries and ancient India.

The Sātavāhana dynasty of India is another great example, whose kings were the greatest patrons of Buddhism, with so many caves and caityas and Vihāras to their credit. Yet, they were the greatest performers of Vedic yajñas as evidenced by the Nānāghāt inscription of "Śātakarṇi". In some Pallava inscriptions the same King calls himself Parama-māheśvara, Parama-bhāgavata, and Parama-brahmaṇya. All the great Tamil Kings of early periods like Chera, Chola and Pāṇdyas were performers of Vedic sacrifices and at the same time worshippers of Śiva, Viṣṇu, Kārtikeya and other deities. The Kuṣānas in the north, who were supporters of Buddhism were at the same time devotees of Hindu Gods like Śiva Ardhanāriśvara. Religious tolerance and harmony was the hall mark of entire India and South East Asia.

A point worthy of note is that around 500 CE, we find a remarkable change, taking place both in India, and all South East Asian countries. Sanskrit emerges as a great link and at the same time as a common language. When one tries to trace the history through records, one finds Sanskrit begins to appear as the most widely used language in records. In Tamilnadu, for example, the early Pallava charters issued in Prākṛta, begin to appear in Sanskrit. In Cambodia, the earliest inscriptions appear from around 500 CE, which are in Sanskrit. The earliest cited inscription in Cambodia is that of Jayavarman, also in Sanskrit and Pallava grantha script in Neak Ta Dambang, with an invocation to Viṣṇu, and records the gift of Jayavarman's queen Kulaprabhāvatī. The earliest inscription in Java, is that of Pūrṇavarman of Taruma, in the Jakarta region written in Pallava Grantha script to around fifth century CE. The first historical king of Campa (Vietnam) is said to be Bhadravarman, 5th Century CE in which he is mentioned as Dharmamahārājādhirāja, and his inscription is in Sanskrit. An earlier King also appears with the name "Śri Māra", whose inscription in Sanskrit is found on a Buddha statue, which is said to reveal contact with Amaravati in Andhra Pradesh. Thus, from around 500 upto 1300, the whole of India and South East Asia reached their height in all branches of human endeavour, in the field of administration, architecture, art, music, dance and other fields, mainly through Sanskrit. It must also be mentioned that it is from this time that every regional language also is used, most of the records being found in bilingual form. Sanskrit posed no rivalry to regional developments but supported them in their own contributions to classicism

Before this period, two important works, Rāmāyaṇa and Mahābhārata have become part of Indian and South East Asian Culture and responsible for spread of Sanskrit. The classicism, lucidity and ideals set forth by these two epics, are seen as the foundation for the flowering of culture in these regions. Many manuscripts of Rāmāyaṇa and Mahābhārata were deposited in religious edifices and were being translated into regional languages. In Tamil country, we find the Pāṇḍyas claiming that their ancestors translated the Mahābhārata into Tamil before the current era and they established their capital as Mathurā after northern Mathurā of Kṛṣṇa. They also established an Association of Poets to develop Tamil. Many works like Bharatam, etc were written also in Tamil. The impact of these epics is witnessed in the pre current era, even in Bactria, where the Greek king Agathaeleus issued coins in silver by portraying Balarāma on the obverse, and Kṛṣṇa on the reverse, the obverse carrying the name of the king in Greek letters and reverse the same name in Brāhmī script, and these are assigned to 2nd Century BCE. Almost at the same time, a Greek ambassador from Taxila, sent by the Greek King, came to Vidisa near Sanchi, and, calling himself Bhāgavata (devotee of Viṣhṇu) Heliodorus, erected the tall Garuḍa-stambha, with an inscription in Brāhmī script of Aśokan age. This edifice, which stands in situ, for the past over two thousand years, is witness to the spread of epic to the west, and points to the International dialogue in religious systems. The land of Bharata- Bhārata varṣa, received emissaries from Western states and started sending learned and skilled men

as far as Vietnam's eastern sea. The whole region emerged as a culturally united land, with ethnic variations, in literature, architecture, sculpture, arts, economy and other fields, though the regions were controlled by different Kings. From Kuṣāṇa Vāsudeva almost in this region Sansekritia all kings, accepted names, followed the Vedic dharma, and adhered to this faith as the virtuous dharma. This is seen in India as well. Though there were different dynasties like the Guptas, Gurjaras, Mahārāshtras, Mauryas, Suṅgas, Satavāhanas, Pālas, Chālukyas, Rāṣṭrakutas, Cheras, Cholas, Pāṇḍyas, each controlling different region, the culture, administrative system, judiciary, religion, philosophy, architecture, arts, dialects and languages were inspired by the same Sanskritik tradition from Kashmir to Kanyakumari, from Bactria to Vietnam.

Carrying with them lofty thoughts, embedded in Vedas, Vedāṅgas, and epics, conveyed through poetic images with the help of grammar, poetry art and architectural knowledge, a number of Brāhmin families arrived in different countries of South East Asia. One route was taken through the sea, to reach Java, Cambodia (Fu.Nan) and Campa, and help establish powerful states. The other route was taken through land, across the mountainous ranges, through Burma to through north Thailand to Laos, then called Svarṇabhūmi, to lay the foundation for the mighty kingdoms there.

Two regions seem to have been primarily the source from where such migrations seem to have taken place, (1) the Antarvedi in the Gaṅgā-yamunā region, called the Āryadeśa, and (2) Kāñchipuram in South India, from where the Brāhmins went to Cambodia, contributed immensely, as seen from inscriptions.

A certain Divākara Paṇḍita, a Brāhmaṇa who was born on the bank of Kālindi river, (Yamunā), came to Camboja, married Indralakṣmī, the daughter of the ruling king Rajendravarman, who built a temple to her mother and another at Madhuvana, to three Gods. Divākara Bhaṭṭa built a temple to Bhadreśvara, Viṣṇu, a temple to Bhārati, a hospital, and an āśrama for study. The famous temple at Bantei Srei was built by the Rājaguru Yajñavarāha under Jayavarman in 890. It must be remembered that Jayavarman V. was the son of Rājendravarman, father of Indralakṣmī.

King Yaśovarman is compared to Pāṇini. He himself wrote a commentary on the Mahābhāṣya. Many of the well known Indian poetic passages, are used verbatim in Cambodian inscriptions for example Vālmiki's Rāmāyana and begins with the phrase, 'tapas svādhyāya niratam'. The same phrase is employed in one of the Cambodian inscriptions.

Deification of the Dead:

The death of a person led to their adoration, depending upon the impact he left on the community. Everyone of the family, is ritually united on death with ancestors by family members and community. The dead is united with the God to whom the deceased

was greatly attached while living. They are called pitṛs whose worship is detailed in Vedic texts. Usually, three generations of the dead- pitṛ, pitāmaha, prapitāmahas are propitiated. Their names and the names of their wives are mentions. Every Hindu family performs śrāddhas for them. In case of great heroes sannyāsins, worship is performed by the entire community. Stones are planted for them, after initial rites. They are consigned to the sacred river or ocean in the case of lesser men. In case of the pious and great, they are worshipped daily. Memorial shrines are created around to such worship everywhere in India.

In case of heros who lost, sacrifice their life for the community, the memorial on hero stones erected involve the entire region, a practice which has spreads through the whole country. In the initial stages these stones were planted outside villages, like dolmens as small temples. In exceptional cases, they were planted in liṅga or other forms, inside the temples as well. A 9th Century ten inscription from Tamilnadu refers to such practice—a chieftain built a Śiva Temple (Īśvarālaya) and a temple to his father, who died (Atitagraha) in the region of Pallava Kampavarman.

In many hero stones, found in the whole of South India, three levels of sculptural representations are seen. At the lower level, the hero is depicted fighting the battle either on horse-back, or on the ground, indicating the nature of the battle in which he died. In the middle part, Apsarās, celestial women, are shown carrying him, or accompanying him to the Śivaloka and on the top he is portrayed seated before his favourite deity, Śivaliṅga in the case of a śaivite or Viṣnu in case of Vaiṣnava, denoting Śivaloka or Viṣṇuloka. In some cases, their figures alone are portrayed. At the death of the Colas, regular temples were erected and Śivaliṅgas have been consecrated symbols of the Kings, and the temples were named after them. Āditya Chola died in northern part of Tamilnadu, and a temple was erected for him and named Adityveram such temples are called Pallipatai temple, equal to smaśānachite. This seems to have influenced the adoration of Buddha, Mahāvīra, Rama and Kṛṣṇa- temples all over.

Such practice of erecting memorial temples was common in the whole of South East Asia. In Jawa, two 13th century temples, Candi kidar and Candi Jago contained funerary deposits which were of the King and other dignitaries. In Cambodia, such a practice is too well known. Many kings were called posthumously, with Śivaloka, Parama Śivaloka, Viṣṇuloka, etc. prefixed to his name, that enables us to understand the kings' personal belief. We also find many temples erected as in India for kings, who passed away.

The Bangkok Manuscript

The Hindu temple at Bangkok contains about 32 bundles of Manuscripts used by the Rājaguru of Thailand during the great swing festival known as Lorembāvai. The manuscript contains a number of Vedic hymns, a large number of Tamil poems of

four Śiva Nāyamār and Vaiṣnava Ālvārs and also a folk Tamil prayer. These are used by the Rājaguru during the Mārgali annual festival. Among these, there are poems of Manikkavācakar and Andāl, whose songs relate to the festival, celebrated by bathing in the river in the month of Mārkazi. The women are said to go to the river and sing the song which end, in "Nirādelor empāvai". However, the songs are split as "lorempāvai". The Thai, who are not familiar with the language, call it lorempavai. Even today, these festivals are held in all Śiva and Viṣṇu temples. In the Hindu temple of Bangkok, the festival is held during the same period. The saints whose songs are included in the manuscripts, are Appar, Sambandar, Sundarar and Manikkavacakar of the Śaivite school and Āṇḍal and Nāmmalvār of the Vaiṣnava faith. Their hymns generally consist of ten poems as a hymn. Each saint has sung several such hymns. The manuscript collection includes the first hymns, sung by the saints and also Manikkavacakar's and Āṇḍal's Thiruppavai and Thiruvempāvai. These hymns were also said to be used in the coronation of the Thai kings. The manuscripts are in 14th century Khmer script and are said to have been brought by Cambodian Brahmins. In addition, the manuscripts contain a long Tamil folk prayer, to Śiva.

But the main part of the manuscript contains a number of Vedic hymns also Pūjās like Navagrah pūja etc., which are used at the beginning of festivals. These are well known Vedic hymns. But what is surprising is that there is a Hanumat kavaca, a prayer to Hanumāna. The manuscripts are of very great cultural value. Some salient points are detailed here.

Vighneśvara Pūjā:

The Bangkok manuscript does not give the title "Vighneśvara pūjā". It abruptly starts with an invocation to Goddess Sarasvatī and her retinue, followed by an invocation of the star Ārdrā, also referred to as the presiding deity of seasons - Ṛta devatā. The invocation states that it is meant to remove evil eyes Dṛg-upadoṣa. Marking the beginning of the festival, the invocation is aimed at warding off evils. The planet Śukra and the star Punarvasu are invoked to ward off evil eyes. Then comes the adoration of Vāyu (God of Wind) and the deity Nirṭi (the presiding deity of south-western direction. The star Puṣyā is then invoked, followed by Ākāśa, mentioned as "Kha". Then, the text refers to invocation of "Pañca-śikhā", meant to eradicate troubles started by Rāhu and Ketu, the last two of the nine planets (nava-graha) considered demons, who swallow the sun and moon. The invocation is then addressed to Rudradevatā, Navagraha devatā, Kūrma devatā, and Rākṣasas, who are also addressed as Devatās. The river Gaṅgā devatā then comes for adoration, succeeded by praise of Pālgua in (Panguni in Tamil) who is addressed as the protector of planets or residences, Graha-pa. The following deities are invoked in order, Aja (brahmā), the star Uttara bhadra, the deity Shaḍ-guṇa devatā, Jana devatā, the star Hastā, Vāk devatā, the star Citrā, Muni Meghā devatā, Aditi devatā, Aśura devatā and Upa-guṇa devatā. It is interesting to note in this list the six auspicious guṇas (qualities) deified. To whom the term Muni Megha

devatā refers is not known. Obviously, this initial invocatory rite is for eradication of all impediments and troubles. This also suggests that not many leaves of the manuscripts have been lost at the beginning, and it is not unlikely that only one page is missing. All these invocations found in Thailand are absolutely identical with what is found in the beginning of Indian Festivals. In India, the festivals start with Vighneśvara pūjā, worshipping the God of hurdles, who also eradicate impediments encountered.

Vāstu –Śānti:

The Manuscipt calls the next section "Kuṇḍa saṁskāra" a part of the "Vāstu Śānti" ritual establish a sacrifical altar and propitiating Vāstu before performing homas, temple rituals festivals on consecration. It begins with the adoration of God Iśāna-Puruṣa, the presiding deity of the prepared site. The sacred space is prepared by laying a magical diagram called "Vāstu-pada-vinyāsa". The site is divided into a padas (sub-square) with a "Pada-devatā. 32 Padadevatās are listed in Indian Vāstu and Agamic texts that begin with Indra, Jayanta and others. Iśāna is the foremost deity of the full square and is called "Vāstu Puruṣa Brahman". The manuscript invokes all the 32 Padadevatās in order and mentions all of them as "Vāstu Puruṣa Brahman". The "homa" is performed after invocation by pouring ghee and chanting hymns, the chants begin with an invocation to Gaṇeśa, and Namaḥ Sivāya.

Hanumāna Mantra

The third section is called "Hanumāna-mantra" – the hymn of Hanumāna. Though away from the purely Vedic tradition of invocation of stars, planets etc., the hymn is given the status of Vedic chants. This reflects the place of Rāmāyaṇa and the Power of Hanumāna assumed by the Thai society. Images of Hanumāna are kept in the Royal Hindu temple of Bangkok. No Hanumāna mantra is recited in Indian rituals of this nature.

Jaina temple rituals as per Pratiṣṭhā tilaka

Introduction:

Rituals in Śaiva, Vaishnavite, Jaina, and Buddhist temples are guided by texts either ascribed to the Supreme or to an eminent Ācārya. The codified scriptures mostly, continue Vedic rites and earlier traditions, with variations. The Jaina temples of Southern India particularly the Digambara school of Karnāṭaka, Andhra and Tamilnad follow a text known as Pratiṣṭhā tilaka, composed by Nemichandra deva from Tamil lineage, from Kandhipuram, in circa 13th century CE., towards the end of the chola period following the authority of pratiṣṭhā Śāstras of Yogis like Indira nandin (It has been reprinted in 1992 in Kolapur, Edited by B. Manikchand SivaLal Saha, and published by S. Gosavai.) The rituals prescribed in this text are similar to those of other denomi-

nations. The author describes establishment, consisting of installation and hymnal invocation-Sthāpana and Nyāsa and in for elaborate, moderate, or brick/duration.

Order of Elaborate rituals:

The elaborate rituals are listed in the following order.

1. Indra-pratiṣṭhā (Inviting the priest to accept the responsibility of performing the consecratory rituals) after observing Nāndi on the tenth day prior to the date of consecration, during day.
2. Ankurārpaṇa (sprouting ceremony) on the ninth day prior to consecration, during night.
3. Śānti-homa from the first day after sprouting rites for removal of all obstacles to the donor, Jaina saṅgha, king and others.
4. The maṇḍapa should be beautified and made fit for the rites on the second day after the sprouting ceremony, by laghu-śānti (brief śānti) followed by Vāstudeva bali.
5. On the third day after Ankurārpaṇa, the vedis, raised pedestals, five kumbhas (Water-vessels) should be installed and Vāstu bali should be performed.
6. Flag hoisting on the fourth day, after Ankurārpaṇa, with "beating the drum" (Bherī tāḍana) in the night.
7. On the fifth day, "Fetching water" (Jala-yātra mahotsava) is performed.
8. On the sixth day, the "Festival of Entering the womb" garbhā-avatāra-kalyāṇam" accompanied by the procession of a cradle on a chariot.
9. On the seventh day, the "Festival of Birth", "Janma-abhiṣeka-kalyāṇam".
10. On the eighth day, the "festival of Initiation", "Dikṣā-grahaṇa-kalyāṇam".
11. On the ninth day, the "Festival of attainment of pure knowledge", "Kevala – Jñāna-kalyāṇam".
12. Vasantotsava on the second day after consecration, the image being taken out in procession.
13. Sprinkling of fragrant water on the third day after consecration.
14. On the fourth day after consecration, the image is taken out in procession.
15. The festival of release, "Nirvāṇa-kalyāṇam" follows in the morning
16. Avabhṛta-snāna follows with eleven vessels.
17. The Jaina saṅgha is gratified to the extent possible
18. The flag is brought down in the night and placed in front of the temple, for adoration.

Jaina rites compared with Hindu rites:

This order of consecration listed employs many terms that require attention. A deeply learned priest is selected for performing rituals. He is called Indra, the King of the celestials, attending as a Jaina Arhat. This is similar to the selection of Ācārya in the Hindu temple rites called Ācāryavaraṇam while in Vedic rituals it is called Brahmā-varaṇam. The sequence followed is from the sprouting rite, Nandi rite, Śānti homa – for removal of obstacles, bali offering to Vāstu deva, "Flag hoisting" – "Dhvajārohaṇa", and beating of the drum. The sequence is the same for Jaina and Hindu temple. Five festivals, Garbha-avatāra-kalyāṇam, Janma-abhiṣeka kalyāṇam, Dikṣā-grahaṇa kalyāṇam and Kevala-Jñana or Nirvāṇa-kalyāṇam, which are peculiar to Jainas, follow. Avabhṛtasnāna is a Vedic rite of a ritual bath to mark the end of the dikṣā, taken by the initiate in the Yajña. This is performed in Hindu temple rituals also and is called avabhṛtasnāna or tīrthavari. Except kalyāṇam festivals, there is thus no difference between consecratory rites of Hindu and Jaina temples, as is evident from this text.

The lineage of the Author Nemichandra:

The historic setting and the lineage of the Ācārya who wrote this text is furnished in a separate chapter called Kavi-vaṁsa varṇanam i.e. description of the family of the poet. Nemicandra, author of this text, belonged to a Brahmin family. The first Brahmā, called Ādi-Brahmā, lived in Kṛta-yuga, the first aeon. From his body arose the last Brahmā, Antya-Brahmā, who created Great Brahmins.. Among them some Brahmins conformed to jiñāna-mārga – the path of the Jinas. Some of them lived in the city of Kanchipuram. They performed 53 ritual acts and practiced the six acts of life. Viśakhācārya blessed them with instruction in the secrets of Jaina observances called upāsaka-mahā-veda-rahasya. They followed Jaina-upāsaka-āgamas and strictly continued their family traditions, kula-vratas. In this family of Jina mārgīs were born Brahmīns like the great Akalaṅka Bhaṭṭāraka, the great debate, the learned Nandi muni, Anantavīrya, author of Dīpavārtika, a commentary on the work of Akalaṅka, Vīrasena muni, Jinasena muni, Vādibhā simha sūri and Vādirāja, two master logicians, Hastimalla, the great propagator of the Arhat systems and Para-vadi-malla, an exponent of Jaina śāsanam, Lokapālācarya, a householder, a great scholar worshipped by the Cola King, and his successors, who were eminent logicians, poets, exponents of Ghaṭa-vāda, musicology, Āyurveda, Dhanurveda. Brahmadeva practiced the six fold duties strictly. Devendra, his son, was equal in prowess, an expert in Saṁhitā-śāstra, a great art connoisseur, much respected by the king and builder of Jaina temples, and a master of trivarga (dharma, artha, and kāma) and beloved of his relatives. Among the scions in his lineage were born of Śrī Ādinātha, a great exponent the teachings of all the Arhats, Vijayap. On astronomy, Samantabhadra on literature, Nemicandra, an expert on grammar, logic and āgamas, and an authority on pada-vākya-pramāṇa i.e. linguistics, Kalyāṇanātha, master of all Śāstras, and Dharamaśekhara, a leading student among all the students.

Nemichandra:

Among three scholars, Nemicandra was a paragon, learned in all śāstras, a great teacher of Satya-śāsana, Satya-parīkṣā, Mukhya-prakaraṇa a recipient of royal favors, a generous donor, an architect of palanquins and parasols of Jaina temples, maṇḍapas, colonies and streets. He offered music and dance (Gīta, Vādya and Nṛtya) in front of Pārśvanātha. Established in the trivarga, namely, dharma, artha and Kāma a resident of the city, Sthira-Kadamba, he was adored by the King, while his was, mind deeply engrossed in the adoration of the lotus feet of Pārśvanātha. He wrote a Pratiṣṭhā-śāstra on establishment and worship of Jina temples and images of Jinas, including the five Kalyāṇam rituals, and urged Yājñikas to use it for the release from all bondage.

Nemichandra divided his lineage into two parts, dealing with ancestors in Kanchipuram, and with Lokapāla ācāryas with expertise in arts, sciences, and Jaina treatises. Nemicandra named ten generations and attributes of his ancestors as also the family of his mother.

Tamil and Karnata Jainism:

The Gaṅgas of Talakkādu were great patrons of Jainism. The Jaina ācāryas. Hastimalla and Prati-vādi-malla figure as the last Ācaryas in the first part of the text Pratiṭṣhātilaka. They were contemporaries of Parāṅtaka Cola I. The next ācārya mentioned by Nemicandra is Lokapālācarya, Probably a contemporary of Parāṅtaka's son Gandarāditya Cola, who was renowned as Śivajñāna-cemmal, a great Śiva bhakta. One of the sacred hymns, Thiruvisaippa was sung by him. There was a close connection between Tamil Jainism and Karnata Jainas from early times. Nemichandras, text Pratiṣṭhātilaka influenced temple rituals in Karnataka.

The Jaina Temples:

The text calls a Jaina temple Mandiram, meant for installing Jaina image -Jina-bimba conducting nityamaha, Jinayajña or daily worship, and conducting great festivals, mahotsavas. The temple is built for prosperity, fulfillment of all prayers, and obtaining eternal release of all people. The patron is called Yaṣṭā and the priest, Indra or Purandara. On the tenth day before installation, the patron goes with family women with akṣatas-sacred rice, to invite the priest to take charge of installation and worship.

Jaina Priest:

The yājada, a Jina-ijyādi-kṛyā-niṣṭha, or the priest thus invited should be of noble caste, region, family and observances, a person of pleasant mien, accessible, calm, self controlled, selfless (tyāgi), eloquent (vāgmi), observer of all Jaina vratas, learned, reciter of scriptures, knowledgeable about astronomy, temple building, legal procedures and dispute resolution and an artist capable of creating what he sees.

Jaina temple worship:

The priest performs ācamana, prokṣaṇa, arghya, tarpaṇa and japa, after which he ascends an elephant, reaches the temple, accepts the unguents, etc. after worship, worships dharmācārya and prepares for consecratory rites. The Jaina installation worship is classified into four categories as Nityamahah, Kalpadrumamahah, Caturmukhamahah, and Aṣṭānhikamahaḥ. After building a Jaina temple, and endowing it with villages for meeting expenses of daily worship through written grant, the kings bring from their residence materials for Nityamaha worship in the temple land. This also entails daily gifts or some occasional donations by Kings in Kalpadruma or Nityamaha. Gifts are made in a grand manner in Caturmukhamaha or Sarvato-bhadra festivals. These are meant for the fulfillment of prayers of the people. All men are involved, in the great Indradhvaja (flag hoisting) and bali, snāpana rituals in Aṣṭānhikamahah.

As pratiṣṭha-tilaka is the basic text followed in all the South Indian Jaina temples, especially of the Digambara school, a knowledge of this would enable one to understand Jaina contribution to world Śānti.

Understanding Epigraphy:

There are literally tens of thousands of written records in different materials like stone, metal plates, pottery and palm leaves ranging from 3rd century B.C. to the present. These records fall in different categories like royal proclamations, educational grants, land transactions, taxation judgments, elections of candidates to village assemblies, proclamations about desilting and deepening of village tanks and provision of irrigation, religious faiths etc. They provide the most authentic and valuable source for understanding the life style of the people in ancient times.

Though we have Harappan seals in pictographic script before Aśoka, these have not been finally deciphered. The earliest inscriptions found on rocks and pillars, inscribed under the orders of Aśoka as edicts in prākṛt, in Brāhmī script, exhort his subjects and officers to follow dharma which he says are the "ancient laws and customs".

From Brāhmī, all the scripts of India from Kashmir to Kanyakumari, from Afganisthan to Bengal, and in Southeast Asia, developed. Thereafter the Northern Nāgari script and the southern Grantha script evolved from Brāhmī from the 2nd to 1st century B.C. Tamils added a few conjunct consonants after Brāhmī to suit Tamil pronunciation. Tamil Brāhmī letters followed two trends, one retaining verticality, that is closer to modern Tamil, and the other acquiring curving cursive letters in Vatteluttu, which gave rise to latter Malayalam letters. As Grantha emerged clearly in Pallava times from 4th, 5th century CE, it was called Pallava grantha. Inscriptions in Java, Cambodia and other SE Asian countries were written in Pallava-Grantha, though a few Cambodian inscriptions were wriṭten in northern Nāgari. The inscriptions of Tamilnadu are generally written in local Tamil with an admixture of Sanskrit words written in grantha or regional characters.

The earliest Tamil inscriptions are found on stone beds used by Jaina ascetics for fasting etc., or on fragmentary potsherds. From about the 4th cent. CE, inscriptions are found on temple walls. Equivalent to present day registration documents, they deal with endowments of lands – either conferring proprietary rights or rights of tax collections on temples Royal inscriptions are called Śilā-śāsana or Lekhya Pramāṇas. In Cambodia, they are called Praśasta, begining with an auspicious invocation as Svasti Śrī, Śubhamastu, proceeding with an account of the King's victories (praśasti in Sanskrit). Names of the Queens are furnished as being seated on the throne with the King. For example, the title "Madurai-konda Ko-Parakesari" refers to king Parakesarivarman, the Conquerer of Madurai". Later records would include names of Queens like "Vira-simhāsanattu-Tribhuvana muludaiyālodum-Virriruntarulia Ko", i.e King so and so seated on the throne with the Queen, Tribhuvana muludaiyāl. The records mention either the regnal year or the Śaka or Kali era, date and five elements of time called Pañcāṅga-tithi, vāra, nakṣatra, yoga and karaṇa i.e. date, day in bright or dark forthright, śukla or kṛṣṇa pakṣa, the star current, the two time fractions of yoga and Karaṇa as also solar or lunar eclipses, if relevant. This enables the Historian to give very accurate date and time of the record. The name of the temple would include the name of the village, sub division, and the larger district name of the person who erected the temple, name of the donor and his nativity. The record then details the purpose of the endowment like meeting expenses of morning Pūjā, arranging the festival of procession on mārgali month, or enacting dance dramas in five aṅgas on the Paṅguni festival.

Land gift:

The record goes on to state the measurements of the land gifted, the boundaries clockwise from the East, South, West and North, grade of the soil, the exemption from paying local or royal taxes, the proceeds to be utilized for this specific purpose, the total quantity of paddy to be measured annually. Even if the land grant is a royal one, the king is expected to buy the land by paying the actual price unless the land is the king's own holding.

The ownership of the land is vested in the temple, bought in some one's name or provided as an endowment to the temple, with taxes apportioned by the King or local assembly for specific expenses. In some cases, the village assembly would levy a lump sum tax and exempt the temple from paying tax subsequently. The record also furnished details like whether harvest is done once, twice or thrice a year and the nature of crops raised. Tax exemptions are described in kind, cash or labour. The nature of irrigation, like canal, lift or lake irrigation, and the rights are also detailed. This is followed by the agreement attested by the donor and the recipient to maintain the stipulations of the grant. A royal grant is signed by Government officials. A local transaction is signed by representatives of the village assemblies. In some instances the cost of the land in currency, then in use, names of the coins in gold,

silver or copper are mentioned, facilitating evaluation of the cost. Finally, a prayer is offered to protect the endowment till the sun and moon lasts and a curse is cast on those who misappropriate or impede the use of the grant. If defaulters or village administrators are fined for not in maintaining the endowment properly the fine is mentioned. The endowments are placed under the protection of the relevant sects as Maheśvara-rakṣā or Śrī Vaiṣṇava-rakṣā. They are given the right to appeal to courts for proper implementation of the endowments, failing which they can go to the king for enforcement. A large number of records deal with the gift of cattle for supplying ghee or oil to the temple for burning lamps etc. If the lamp is to be burned day and night as nondāvilakku, the number of cattle increases.

Gold:

Apart from land or cattle, the donors on occasions gift gold either in minted coin or as lump of standard weight called Kalanju, These are deposited in the temple treasury. These were loaned to village assemblies or merchants who agree to pay a monthly interest or annual interest of 12½ %. Not to be diverted from the purpose stipulated, the loan can be to utilized for development purposes and to ensure a steady income for the temple.

The decisions relating to temples are taken collectively by temple officers, priests, dancers and all other servants who constitute the temple assembly. This information is furnished in the record. Usually, the temples are attached to the local village assembly that oversees the proper maintenance of the endowments. The king's officers inspect the records, cash and maintenance of the temple. If any discrepancy is found, they fine the concerned parties and restore the original functioning.

Disputes:

In the event of any dispute, the matter is taken to judges in village courts, and to the king in appeal as the Supreme judge. The legal heirs or village assemblies are held responsible for the lapse of not honoring the endowments and are directed to pay total dues in addition to fines. There are instances where such defaults are recovered for four hundred years. Queens and officers take part in biddings and purchase land of defaulters in public auctions. Thereafter, they generally endow the temples with the auction proceeds for continuing services.

Writing material:

The records are generally written on copper metal sheets and fastened to a ring joints being fastened with royal seals and insignia. One copy is retained in the royal treasury and another given to the individual or temples. A copy of the record is inscribed on stone walls in the temple as a public record for all to verify and act. When the tax collectors visit, the plates are produced to claim ownership or exemption from taxes.

Memorial stones called Nadu-hal or hero stones are set up to honour heroic individuals who laid down their lives for defending the country against attack. The hero is portrayed in an animated pose of fighting or wielding weapons. Other funerary deposits like caskets, water vessels are portrayed sometimes with ornamental arches and festoons. At the bottom, the dead hero is sometimes shown as being carried to heaven by apsarās and finally appearing seated in front of his chosen deity. The ruling king's name, regnal year, the hero's name and exploits and names of those who erected the memorial are inscribed. The stones are worshipped by the clan as temples, and exploits of the hero are celebrated in ballads, folk tales and literature. From about 3rd century AD, such hero stones are found all over India.

Buddha as an Avatāra of Viṣṇu:

Buddha was always considered to be the 9th Avatāra of Viṣṇu by the Hindus and appears in the prabhāvali. An 8th century inscription from Mamallapuram, Tamilnadu in the Ādivarāha temple, mentions Buddha as the 9th avatāra. As Kṛṣṇa was considered Paramātmā, the Supreme, his place was given to Buddha.

Listed among the 18 Mahāpurāṇas, the Vaiśṇavite Agni purāṇa includes discussion on the epic legends, architecture, Iconography, rituals, medicine, music, dance, poetics, political administration, judicial practices, chants, and the ten avatāras of Viṣṇu, including Buddha.

Śāntātmālambakarṇaśca gaurāṅgaḥ ca ambarāvṛtaḥ
Urdhvaṁ padmasthito buddhaḥ varadābhaya dāyakaḥ (chapter 49 verse 8)

Buddha is described as śānta, compassionate, with elongated earlobes, in yellow silk garments. Chapter 17 states that there was once a fight between Devas and Asuras in which the Asuras won and Devas rushed to Īśvara seeking his protection. Viṣṇu Māyā-moha took birth as the son of Śuddhodana and deluded the Asuras into abandoning the Vedic path and becoming heterodox pāṣāṇḍins like Jaina Arhata. At the end of Kaliyuga, they got mixed up and became slaves, devoid of righteousness, stript of the sheath of dharma or dharmakañcuka, using what are called Vedas of ten and five. The Purāṇa appears here to refer to "Daśa pāramitā" of the Buddhists and "Pañca Parameṣṭhin Namaskāras" of Jainas. Men would now be eaten by Mlecchas in the guise of rulers. Viṣṇu would be born as Kalki, get knowledge from Yājñavalkya in weaponry, destroy the Mlecchas, establish Varṇāśrama dharma and ascend to heaven." Vāsudeva Kṛṣṇa, Balarāma, and Rāma are considered as part of the Jaina faith and are painted in 15th century murals. Assimilation and synthesis have thus been going on in Buddhism and Jainism from the very beginning.

Buddha as an Avatāra in Āgamic texts:

Even early Vaiṣṇava Saṁhitā texts like the Sāttvata Saṁhitā include Buddha as an Avatāra. The pāñcarātra Ahirbudhnya Saṁhitā copies the list of the Sāttvata

Saṁhitā and includes Lokanātha as well as Buddha as Viṣṇu's Avatār as Avatāras. It classifies primary (mukhya) and secondary (gauṇa). Brahmā, Śiva, Buddha, Vyāsa, Arjuna, Paraśurāma, are classified as secondary avatāras (āveśa). The Buddhacarita of Aśvaghoṣa, (Tr. by E.H. Johnston, first Pub. 1936-Lahore revised Ed. Motilal Banarsidass - Delhi, 1998.) refers to the birth of Gautama - (Sarvārtha-Siddha) and says that the new born, by his effulgence and steadfastness, shone like the young Sun coming down to the earth.

"dīptyā ca dhairyeṇa ca yo rarāja bālo raviḥ bhūmim ivāvatīrṇaḥ"(verse 1-12)

In the next verse, he is likened to the sun for his glowing radiance.

"Sa hi gātra prabhayā ujjvalantyā/
dīpaprabhām Bhāskaravat mumoṣa//

In the next verse, the seven star constellation is mentioned. "sapta ṛṣitara sadṛso jagaina", at the birth of Gautama. In this tradition, inaugurated by Aśvaghoṣa, the sun is identified with Buddha in the Kāla-cakra system. When Gautama was born, Aśvaghoṣa says, two streams of water, one hot and the other cold, poured forth on him from the sky, the sun shone very brightly, and the fire, unstirred, blazed with gracious flames suggesting, that Gautama was the sun. Śuddhodana's emissaries, depicted bring to him to the palace, found Buddha sitting at the foot of a tree blazing like sun. ix-8

yāntau tatasthau mrajayā vihīnam apasyatam taṁ vapuṣōjjvalantam
upopaviṣṭaṁ pathi vṛkṣamūle sūryaṁ ghanabhogamiva praviṣṭam [Ix]
"vihāya rājyam viśayekṣaṇstha stotraiḥ prayatnaiḥ adhigamya tattvam
jagatyayaṁ mohatamo mahāntaṁ jvaliṣyati jñānamayo hi sūryaḥ"

When Asita, the Brahmaṇā, saw the new born Gautama, he exclaimed, "He will shine as a sun of knowledge, to dispel the darkness of delusion. (i-69) When Asita found the child Gautama on the lap of his mother - the child resembled "Agni - kumāra" on the lap of Devī Pārvatī - (as in Somaskanda) 1-61 (Devyāṅga Sūnumiva agnisūnum). King Śuddhodhana was happy like Śiva at the birth of Ṣaṇmukha (bhava iva ṣaṇmukha janmane prattah) 1-88. Thus, early Buddhist texts show assimilation and synthesis, with no trace of mutual hatred.

Buddha in Sculptured Maṇḍala:

Sculptural representations vividly reflect the religious ethos of the people and deserve foremost attention in the study of religious history. The Kalsi edict and Dhauli rock, containing the edict of Aśoka Mauryam 3rd century BC mentions "Gajatama". Buddha is shown emerging as a huge elephant from the Dhauli rock, presumably descending from the Tuṣitā heaven. In the second century BC, under Śuṅgas, the same legend is portrayed at Bharhut, in which Māyādevī is reclining on a couch and an elephant is

portrayed descending from above.

The railings, gateways and inscriptions of the stūpā of Barhut and Sanchi illustrate Pali texts like Nidānakathā, Lalita vistara and the Mahāvastu, as well as fables and tales. Maurice Winternitz provides a detailed analysis of how early Buddhist literature gradually transformed Buddha from a human seer into the God of Gods, Deva Deva, in his analysis of the canon, in the History of Indian Literature.

The 8th century CE Pahārpura and Mynamati stūpas of the Pāla period in Bangladesh, assigned to 8th to 10th century A.D., show terracotta panels that include the Hindu Trinity, Mother Goddesses, directional and planetary deities and Kṣetrapāla in Buddha's entourage. Their dhyānas are given in the text Niṣpaṇṇa yogāvali, written by Mahāpaṇḍita Abhayākara Gupta, in the first quarter of 12th century. It describes twenty six maṇḍalas, replete with Buddhist deities, (see volume edited by Benoytosh Bhattacharya, in Gaikwad Oriental series, No 109 in the year 1972.) The maṇḍalas consist of several circles. The dharmadhātuvāgīṣvara maṇḍala consists of several circles beginning with Dhyāni Buddhas in the fourth circle. Beyond this fourth circle, there is a regular congregation of deities of the Hindu pantheon, their Śaktis, Nāgas, Asuras, Yakṣas, and. the Balabhadra group.

The Kālacakramaṇḍala includes Brahmā with Goddess Vidyut, Viṣṇu with Śrī, Rudra with Gauri, Gaṇeśa with Kaumāri, Yama with Kālī, Nṛṛti with Rākṣasī and so on. Thus, the Buddhist maṇḍalas included Hindu deities as part of the pantheon. All the Hindu temples had circles of deities around a central God, called āvaraṇa (maṇḍala). The Buddhist maṇḍalas repeat the same system with Buddha in the centre, Hindu deities being in arranged other circles. Thus, there is no difference between the Vaiśṇavite, Śaivite or Buddhists mode of worship, and no worship of Buddha, without the worship of Hindu Gods.

We have seen that Buddha was consistently considered an avatāra of Viṣṇu in literature, inscription and sculptural representation, through centuries. Similarly, Hindu gods were integrated into the Buddhist pantheon from 3rd century BC in literature, painting and sculptural representation. Buddhism, Jainism and Hinduism continuously evolved as composite religions, each emphasizing the central role of their dear and chosen deity as supreme god. The spread of Indian culture in South East Asia can be properly appreciated only when this composite development is perceived. A failure to understand this has led to distorted accounts of antagonism and division between Hindu, Jaina and Buddhist denominations. A careful study of the Pāla history of Bengal and the history of South East Asia would show these religious and belief systems as enfolded in being one another.

Sanskrit in Central Asian and Global Culture

Mansura Haidar

Civilizations do not develop in isolation as they are nurtured and sustained through continued exchanges and interactions which essentially bring in their wake a process of evolution adding, adopting, adapting, replacing its features –thus rejuvenating and often even resuscitating culture which may have been in suspended animation. India-- never a closed entity imparted a world faith and also embraced and gave space to every form of culture, thought and creed with resultant multifarious intellectual and cultural developments. India with all its myriad charms had cast its spell on the region around not through political hegemony but through its spiritual magnetism. Ascending to apex during the "Axial Age", Buddhism with its humanitarian principles and spiritual appeal soon dominated the region without following the cujus regio ejus religio. With the dissemination and impact of Buddhism sprouting into different forms according to the climate and surrounding, this religion had carried with it not only oral traditions and philosophical orations but written records in the two languages- Sanskrit and Pali. Thus Sanskrit crept into literary world at least by the middle of first millennium if not earlier. The extensive intellectual contribution made by the Sanskrit scholars in the sphere of mathematics, medical sciences, astronomy, physiognomy, astrology, moral sciences, advise literature, fine arts and other sciences was gradually known to the outside world. The monks and mendicants who traversed the long windy mountainous roads with the missionary spirit not only carried with them one religion but the whole gamut of culture, philosophy, language, literature, sciences, ethos and the like. India's fame spread far and wide.

In the Perso-Islamic and Turco-Mongol world, the dedication to learning and Sciences was a Divine Decree which had to be observed with religious fervour. The Quranic injunction (Sura "Khalqal Insaana ma'lam yalam": "We created Human Beings for the acquisition of ilm") had kindled an eagerness and thirst for knowledge. The worldly potentates had also valued the blessings of this holy pursuit. The wasaya of Osman (the leader of Ottomans) to his son Orkhan also had the same dictum "Be the supporter of the faith and the Protector of the Sciences". Nearly all the royal mandates issued to different officials in the rank and file and the yāsas had the same message with an undercurrent of offering patronage to learned men, scholars and spiritual leaders.

When the Arabs were still in their hey day of acquisition of cultural attainments, they

gathered knowledge from Greeks, Indians or Iranians during the eighth century which heralded the beginning of brisk Indo-Arab relations and reciprocal dissemination and diffusion of learning, sciences, philosophy and artistic trends. The Arab conquest of Sind opened a new era of commingling of cultures and the intercommunication of religious thought, cultural values, language, and philosophy slowly and gradually crept in and the percolation seems to have continued in the area having the highest number of settlers with their cultural centres being at Al mansura and Multan. In South India, the Arabs arrived as merchants and travellers- receiving cordial treatment and much wider opportunities for cultural exchanges and intellectual communications as they were well settled as merchant communities in Konkan (Maharashtra, Malabar (Kerala) and in some parts of Andhra Pradesh, Tamil Nadu, Karnataka, Gujarat, Kathiawar, and in Bengal and Assam. The visit of Indians to Iraq, Egypt and other places was further facilitated and increased as they were treated by the Arabs as "naturalized citizen" (called as Ál-zutt). With the unconscious and conscious efforts of sufis, missionaries, merchants scholars, travellers and enlightened Arab rulers (like Jafar Al-Mansur (754-75), Harun ur Rashid(786-809), Al-mamun (813-833) the growth of mutual relations and the transmission of ideas, direct and indirect cultural influences and exchange of commodities and talents (physicians, philosophers, scientists)grew tremendously.

It was no wonder then that the Persian and Arab world with their centres of learning and translation bureaus at Gendishapur and Baghdad from 6th-13th CE absorbed and integrated the knowledge found in the Sanskrit works and transferred it into Arabic and Persian. One culture was introduced to another and new influences were adopted and adapted through constant movement of people and ideas. Acquaintance with the "Other" was possible either through communion or through translations. For the former a personal interface was needed. For the latter, which was easier, an indepth grasp of the language was required. Translation bureaus became an important part of academic life and several such centres were engaged in the task both inside and outside India. Learned men were invited from different quarters to enrich the scholars' brigade. By the end of 4th C., when translation office was established and work started on a large scale, not only Buddhist scriptures but Saṅkhya and taṅtra literature was also translated. Several translators had their own views about translation. In the opinion of Dao, literal translation was sufficient; Kumāra Jīva had stressed free style of translation. Xuan zang preferred truthful and intelligible rendering followed by free discussionas. This transmission of thoughts and ideologies made possible through translations had two earliest outstanding examples --the Buddhist religious records rendered on a large scale into Chinese and those of Greek sciences into Arabic-- completing the successful endeavour of the cycle of transfer of knowledge from all possible quarters to the domains of secular worldly sciences and spiritual knowledge. It is indeed amazing how the Sanskrit literature for sometime had dominated the scholarly world and more surprising is the brazen claims of certain scholars that the knowledge of these sciences found in the Sanskrit sources had in fact originated

much earlier and its signs are traced to Greece or some other region. When Arabs had adopted Indian numerical, they called it Hindisa clearly indicating its origin from India but the undeserved claims as mentioned above need revisions through extensive translation of Sanskrit scholarly texts so that the much deserved honour rightfully due is not denied to a language which remained buried with all its treasures of wisdom in its own land of birth.

Extensive translation of the Sanskrit texts which were brought to light are a fair indication of inherent worth of Sanskrit literature. Khusrau Anushirwan(531-579) the Sassanid ruler popularly known as the "Immortal Soul", had appointed Borzouye to bring scholars from India, China, Urfa and other places. These scholars had translated Indian texts on astronomy, mathematics, astrology, medicine and Chinese texts, on herbal medicine and religion. Borzouye himself translated one of the most famous and popular Indian works Pañctantra in Pahlawi entitled Kalila wa dimna for the first time. None of the works attained such importance and popularity as to be translated so many times in so many languages including eg old Syrian language (570CE), by a Nestorian called Bud, Pañctantra was translated into languages of Tibet, China, Sri Lanka, Mongolia, and almost all south eastern countries. It was also translated into Javanese, Italian (1552) languages, (Tantri commandica), Mardin, Turkey, 1870 CA, (entitled Khalilag and damanag); in German 1876 CE by Bickell and again by Schulthess in 1911 CE, Baghdad in 750 CE by Abdullah Ibnul Muqaffa, attached to Abbasid court; Syrian 10-11, Hebrew 1263-1278. The sage counsels imparted, the direct appeal of its moralistic tone, the shrewdness, value of knowledge and wordly wisdom that even a fool can progress under good guidance made it so useful. Akbar was so fascinated by this particular work that in all his letters sent to the officials and nobles of his Empire, he had instructed them to read this book for wisdom and understanding. (Inshai Abul Fazl, pp54-55; Aini Akbari 1, 76). Even Abul Fazl had advised nobles in his letters to go through this book. (Insha pp86-88).Numerous translations of this work done at the Mughal court further confirm this. Apart from the Ayyari Danish (1588) the translation done by Abul Fazl and Anwari Suhaili, prepared by Husain bin Ali Alwaiz Kashifi (Herat 1504) Ziauddin Nakhshabi's Tuti Nama were other translations exuberantly and richly illustrated. Two more translations have been prepared at Akbar's court. The German translation of Tutinama (1822) and Cleveland museum's paintings are some other examples. The stories of Pañctantra were so inspirational that these were used as temple paintings, wall paintings, murals, monumental presentations, designer's choicest themes on wares etc. The Europeans also appreciated this work. Thomas North translated it in 1570 from Don's version of 1522. Both Wilson and Wilkins had translated Hitopdesha in English. During 17^{th} and 18^{th} centuries, Pañctantra was published under the title Fables of Pilpay. William Jones had studied Pañctantra and Hitopdesha and in his speech at Asiatic Society of Bengal in 1786, he had mentioned both Pañctantra and Nītiśāstra. Others like Max Mueller, Buhler, Kelhorn also were involved in this translation work including Subhashita and Stambh.

Indian literary works had so appealed to Arabs that not only Buzurcmihr was specially sent to India to procure copies of the Fables of Bidpai and others and scholars but parts of Mahabharata were also rendered into Persian by Abu Salih bin Shuaib, and later by Abul Hasan aljibali (1026). The ethical writings of Cāṇakya, Hitopdeśa and other works ranging from logic to magic were also translated into Arabic. All the Parvas of Mahabharata and almost all the Hindu religious texts were translated time and again in the courts of Mughal Emperor from Akbar 1 to Akbar 11. Aini Akbari and other sources like Muntakhabut tawarikh of Badauni, Tabaqati Akbari of Nizamuddin, Akbar Nama etc. describe at length the translation bureau, the ateliar, the art of the book and the painters.

Although Baitul Hikma was already inaugurated at Baghdad, lingual and theological studies, linguistic sciences, philology, rhetorics, Hadith, grammar, were popular but Indian, Greek and Iranian medicine, alchemy, wisdom and advise literature, physiognomy, philosophy, religious thought particularly appeared in the Arab world through the patronage of Baramakid vazirs and the Abbasid caliphs who arranged for the translation of Sanskrit texts into Arabic. Caliph Almansur invited Indian Pundits and Indo- Arab scientific cooperation started with the translation of several treatises on astronomy and medicine from Sanskrit into Arabic and Persian.

At Jandishapur, in the famous medical centre, the Indian, Greek and Iranian knowledge of medicine were intermingled. Ardshir and his son Shahpur had sent envoys to purchase Sanskrit works from India which could be translated into Pahlawi. Gendi shahpur had in its earliest years hired medical practitioners and physicians from India and Greece. Many like Birzantin Hindi, settled down at Yemen and used Indian medicine. Chinese tried to understand the Sanskrit and Pali texts. The translation office was established and work started on a large scale. In China, not only Buddhist scriptures but also Sāṅkhya and taṅtra literature were also translated. Āyurvedic treatises and works were extensively translated into Chinese -most of them being attracted by Indian thought. It is widely acknowledged that both Plato and Hippocrates were extensively influenced by Indian thought. Tibetan System of medicine was much influenced by Āyurveda but it happened to be an integral segment of Buddhism. Their material medica could provide many cures for the obstinate and incurable diseases. It is said that Faniz, Tutia, Narjil, Bish, Sandal were Sanskrit words. Shanak's (Chāṇakya's) book on the poison and its antidote was translated into Arabic entitled Kitabul Shanak fi sumum wal tiryaq. Caraka saṁhitā, the oldest surviving compendium was translated several times. Ath-Th'alibi an expert on the Sassanid Royal Book emphasised "Thus the people of Susa became the most skilled in medicine of the people of Ahwaz and Fars because of their learning from the Indian doctors" (Dols, Michael, The origin of the Islamic Hospitals: Myth and Reality, 1987, Bulletin of the History of Medicine (6)378)

The lingual affinity either through European stock or through the medium of Syrian,

Aramaic, Ethiopic, or classical Persian, the borrowed words through the media of West Asian and Iranian languages had affinities with the Sanskrit language. A recently published dictionary included eight thousand words which are common between Indian and Turkish languages. In Nehru's opinion, "the classical language Sanskrit - once the national language of India, had its origin together with old Pahlavi in a common parent in Central Asia. Nehru included Urdu also as one of the several symbols of synthesis. He writes "when I speak of Urdu, I include the Urdu or Persian script. This may be alien to us in some historical sense, but it has been in use in India to a considerable extent for many hundred of years. It has been and is today a link with the world of western Asia and partly Central Asia. It connects us politically and otherwise with countries whose friendship is important to us. "Buddhism spread over the region from one end to another particularly during the reign of Aśoka, Kaniṣka and Harṣa when special measures were taken for the spread of Buddhism –one of which was the translation of religious documents and other literary works. Several Sanskrit works were translated. Suvarṇaprabhāsottama sūtras, Mahāparinirvāṇa sūtras and other such works were translated into Turkish language. Brāhmī, Kharoṣṭi and other scripts became so prevalent that even Turkish, Persian and other languages were written in these scripts and such books are still extant. (Journal of the American Oriental Society, Vol.80, 1960, pp1-12; Arthur Lumely Davids, A Grammar of Turkish Language, London1832,p. x/viii)

In this process of exchange and series of translation scheme, the independent researches of Alberuni were perhaps the most important bridge between Sanskrit scholars on the one hand and those of the Occident and Orient on the other simultaneously. Beruni had enjoyed no special royal favours or patronage and had given a pathetic account of his miserable life in his work Tahdid nihayatul amakun le tashih i musafatul masakin in 409 AH. Again his qasida written in favour of Abulfath and the description and criticism of jihalatha which were so openly described by Beruni and must have ignited Mahmud of Ghazna had been forgiven by the ruler presumably because he valued Beruni and respected his talents. The khwarazmian scholar had lived in the service of Mahmud for thirteen years (408-421) and had watched the destruction wrought by Mahmud which he abhorred. Several books were written by him and more numerous were translations accomplished from Sanskrit into Arabic and Persian. He had in 427 collected different works which he had prepared about Indian ulum and the count of which finally reached upto hundred. To mention a few of them: Jawami ul maujud al khawatir al Hinod on Indian astronomy; commentary upon Sind Hind 550 leaves book and risalas. This book is an Arabic translation of Brahma Siddhānta compiled by Brahma Gupta in 7th AH. Alfazari had translated this work.[2] Tahzibzijul al Arkand 2nd c AD done by Yaqub and Alfazari is the translation of Kandakhadayaka.[3] Khayal al kufain indul Hind, (Do madari muttahid o motamawi)–this subject is in all zijahai Hindi and among us no one knows about it;[4] Tazkiratfili hisab walad baarqam al sind wal Hind in 30 leaf comprising Indian mathematics.[5] kaifiyati rusum al Hind fi talim al

Hisab.[6] Fi an rai al Arab fi maratibal adad assaub min raialhind fabihTarjuma ma fi Brahma Siddhānta min tarqul hisab. (7. Trairāshika) 40 page, 10. Fi tahsil al an min azzaman indal Hind 100 ff. 11. Aljawabat anul masail al waradat min munajjaniul Hind 130 ff. 12. Aljawabat anal masail al ashr al Kashmir iyat 13. Maqalat fi hikayart i tariq al Hind fi istikhrajul al umr. 14. tarjumati kitabul mawalid al saghir Ibrahmir (varahmihira on Indian astronomy, 6th c laghujataka vrahajataka. 15 Hadis sanamial Bamiyan (story of red H, Paulus Alexanderinus 23. Tarjumai Brahama siddhānta of Brahma gupta 119.) 24. Maqalat fi tahqiq manazil ul qamar. 213. 25 Kand Katukul Arabi, zich which Beruni had compiled for a man Siyawpul Kashmiri 512ff.26, miftahi ilmul haiat, about polemic issue whether the earth revolves round sun or the sun revolves round the earth,232ff. In this work Beruni had discussed Indian astronomer's views. 27. Book on the shahur qumari and half days which is called in Hindi Karana and tatbiqi. 5000 Indian and kashmiri discussions. In his qasida, Beruni had (muajjamul adiya, vol 17 p 188) mentioned about his name and fame (Fasail bamiqdarii Hinduan bamashriq. He had brought out parallels between Indian and Greek sciences and knowledge. All aspects of life, birth, differences between special and ordinary people, and comparative view of Indians with Greeks, jews, Manachaenians, sufis, Christians and others too have been discussed. Beruni had translated many aspects of Bhagawad Gītā pertaining to concepts like avyakta, vyakta, triguna, sattva, rajas, His intention is not to expose or present weaknesses of any religion, faith or beliefs but to present it in its true perspective and correct dimensions removing all misconceptions. He had won the admiration of Indians (Wa bilghurb man qadqas qadr amasiyan) who had called him a river of knowledge.

Beruni had not only acquainted the Islamic world with Indian sciences but translated several Greek works like Mujassati, Batlimus and Hindisa of oqlidas into Sanskrit and prepared book on ustrolab in Sanskrit facilitating the mutual understanding of respective sciences. (Indian sciences and learning 19. Maqalat fi asudev al Hind ind jaisul adna (Vishnu Purana) 20 Tarjunma t kitab sank fil maujudat al mahsusat al wal ma qulat 21. Tarjumai kitab patanjali fil khulas min al artabak 22. Tarjumai Poulisha Siddhanta on Greek astronomical sciences.) Beruni felt that sufficient volition, adequate emotional condition, and religious experience were needed for the acquisition of knowledge. He was honest in his presentations and omitted the details regarding Buddhism (Ain buddhai) because he did not know and study much about it.(p206)

Alberuni had spent thirteen years of his life in learning the languages and religion of Indians, acquiring first hand knowledge and to set at rest controversies. Being above prejudices (taasub o zahir bini) and s not allowing his own faith and belief to intervene and interpolate, he had presented a correct picture. The objective was to open up both the weak and strong points and to ensure that the falsification was removed and spirituality (durust and rast ruhi wa manvi) of Hindus was placed before muslims and others. The messages of Hindus (Payamahayai Hindwan) in the spheres of different

sciences and learning (ulumo maarifi bashari) of human sciences was made known to all and between the two groups of muslims and Hindus, the way had opened for mutual understanding by him. (barai tafahami mushtarik rahi bikushaed). (Fathullah mujtabai, Beruni wa ilmi adiyan yadnamai Beruni pp129-143). Beruni learnt Sanskrit, spent time in the company of the learned and acquired knowledge about geography, beliefs, religion, and in this connection translated a few books from Sanskrit into Arabic on varied subjects like mathematics, hikmat, tib, tabiiyat, dastanaha, mubadi; sifati maujudat like Sank, Patanjali, Siddhanta kalpyadah on the diseases imrazi afuni and addenda the kitabshamil in the context of maujudati mahsus o maqul. Besides there are few more books on different subjects like jawami ul maujudul khawatiral hunud fi hisab al tanjim; tazkirai filhisab wal adbar balarqamal sind wal hind ; Kaifiyatrusumul hind fi taalumul hisab and firashikati Hind, Aljawabatanul masail waridatman munajjamiul hind; aljawabat an ul masail al ashr al Kashmir ya; maqalat fi hikayati tariqul hind fi istikhrajulumr. Alberuni's extensive knowledge about mathematics, astronomy, philosophy', geography and its excellent reproduction in his work "Tarikhi Malali Hind" had opened a vistae of new sciences. In his valuable work, D.E. Smith, acknowledging Beruni's contribution to Riyaziyat, emphasises the fact that" the western scholars owe their knowledge of Indian sciences and are indebted to Alberuni for acquainting and introducing them to Indian Sciences (raj' ba ulumi Hind" (348,ed.ahmad said khan). Scholars like George Sarton, Aldo Meili had appreciated his versatile genius and work. (George Sarton, An introduction to the History of Science,Vol1, Baltimore1650; David Eugen Smith History of mathematics, vol1, New York 1951; Bar Rasihai Darbarai Abu raihan Biruni—hazarai wiladatioo,vol.1ed. Ahmad Said khan1352, p. 348). The most astonishing fact is that he had indulged in this task singlehanded (tafaadat ba fi ayyami) (yadnamai Beruni, 1353Bahman)

Alberuni recounts how difficult it was for him to acquaint himself with the ulum and maarif of India: "Although for this extensive work, I yearned and was extremely greedy (haris) and in this respect I had no competitor or equal, in collecting their books from wherever I could in approaching and reaching to whosoever could help me in the task from all concealed corners, spared no effort and left no stone unturned. Who else other than me could have so much time – except the one whom God gave the ability and bestowed upon him the capacity and strength to such activities and movements. I was deprived of that good fortune and possibilities of undertaking this work and all the paths to this destination were closed for me. Thank God that He opened for me this gate of good fortune as much as possible. (kitabul Hind). Presumably, talent had no patronage, no means of travelling and no royal favours. Hence the apprehensions that he too might follow the example of Avicenna and join other court." Alberuni's early association with Mahmud Ghaznavi's court breathes this discontent and feeling of deprivation. (Alberuni, Tahdidi nihayatul amakun litashihi musafat ul masakin, pp117-118; Darbarai Abu Raihan pp 244-245). Ultimately, Alberuni got the opportunity to sojourn in Punjab, Sind and stay for some time in Peshawar, Multan, Lahore, learnt

Sanskrit language and not only collected and read all the books and benefited from the knowledge but compiled valuable translations of Sanskrit works. A new Alberuni is awaited to undertake further researches.

Ibni Khardadbih, Yahya bin Khalid, Ibni Hauqal, Istakhari, Almasudi, Al Idrisi, Abu Zaid, Alberuni, Almarwazi, Aljaihani, have all appreciated Indian music, sculpture, painting, drawing, magic, telepathy, sorcery, mathematics, astronomy, and its colorful frescoes. Historians like Iliyas Nizamuddinov, Yuldasheva, Foltz, Ghaaffurov have stressed the fact how Indian Epics Rāmāyaṇa and Mahābhārata, Vedas and Upaniṣadas and Dhammapiṭakas were valued and appreciated in Central Asia and are being repeatedly translated till this day in west and central Asia. Works like Buddhacaritra, Avantikā, Yogaśataka, Siddhasāra and other Sanskrit texts were preserved in Central Asia. Mukherjee had already proved how a large number of translators from Yuechihs, An-hsis, (Parthians), Indians and Sughhdians served in the various Buddhist centers. Kumārajīva was well-versed in several languages and did the job well with his knowledge of Sughdian, Tukharian, Uighur, Turkish, Sanskrit etc. Hieun Tsang (602-654) found the Brāhmī script being commonly used in Kashghar, Kucha, Khutan and other places. Besides, an early form of Prakrit mixed with loan words from Sughdiana, Iran and Tibet are found in certain documents in Qunduz and Qaratepe. Several Sanskrit manuscripts in Brāhmī script written on birch bark, palmleaves, leather and paper were found along the trade routes in Tarim basin in Kucha,Tumshuq,Shovdhuq, Turfan Tunhuang Khutan and Kashghar. Similarly, Kharoṣṭi script is also visible in many paintings, manuscripts, inscription still extant in Tarim basin.

Alberuni tried to reason out why astronomy was so flourishing a subject in India and argued that "it is most famous among the Indians as the affairs of their religion in various ways connected with it. If a man wants to gain the title of an astronomer, he must not only know scientific and mathematical astronomy, but also astrology. The end of eighth century heralded the dawn of scientific exchanges when the conceptual and philological contribution of Indian astronomy was started and Arabic version of Sūrya Siddhānta was prepared. It is surmised that as early as the sixth century BC, the Indian work on astronomy, the Sūrya Siddhānta, was already translated into Arabic and the same version was reedited by AlFazari at the order on almansur. As Sind Hind. Alberuni however says that it was translated by certain Lata. The other astronomical works used by the Arabs included Āryabhaṭa (Arjabhat oar arjabhar of Kusumpura (476 AD), Khaṇḍdakhādyakatr translated as al arkand by Brahmagupta. The translations from Sanskrit into Persian and Arabic are still preserved in the libraries of the world and new translations are further being attempted as a proof of the worth of these documents which have not outlived their utility and are not being treated as obsolete and this is the basis of a work's worth.

The Sanskrit works sometimes served as the foundations for further researches. Sometimes these were studied and enriched eg. Alfazari wrote his kitabul zij on Greek

and Indian system but adding his own observation and prepared an abridged version of the same. Habash Al Abdullah Almarwazi (during the second half of ninth century) wrote a book on the basis of Siddhanta. Arab commentaries and translations of Sanskrit works continued.The Sanskrit astronomical terms were Arabicized and used in the Arabic works eg. Kardaja (ssk. Karamajya) though its Arabic rendering was with mustavi; jib (ssk jiva); auj (ssk uch). From amongst the astronomical theories which became popular among the Arabs was the concept of kalp which the Arab writers call ''the days of the Sindhind'. Like astronomy, mathematical treatises too were introduced to the Arabs towards the end of eighth century. The translations of mathematical treatises into Arabic by Al-fazari, the Indian numerical system and the concept of zero became known to the Arabs. The tables of Alkhwarizmi and Habash al Hasib (d. between 867-874) were probably instrumental in spreading this knowledge throughout the world. While the basis of Arabic geometry was the work of Euclid (Book x of the elements and a number of local works). "The Arab experimental approach caused the Arabs to present many more problems. In trigonometry, the Arabs far surpassed the Greeks and Indians to whose sine and cosine tables, they added tables of the other trigonometrical functions, and then established fundamental relations between them The Indian scholars discussed mathematics with its Hindi numerals and contributed to European Renaissance. Introduction of numerals "simplified calculation of all sorts and made possible deveiopment of Algebra. Alberuni translated Patañjali's work Paulaśasiddhanta. Ibrahim bin Habib Alfazari, Yaqub bin Tariq, Mohammad bin Musa Khwarazmi were the earliest who engaged themselves in Indian mathematics and astronomy in the second Hijra year. Having learnt these during the reign of Abbasid caliph Mansur, they returned from Sind to Baghdad. In his Kitabul Hind, Alberuni had described their statements as incorrect /erroneous and unreliable (nadurust and ghair qabili etimad (text 352,354,364, 370, 515and in his Kitabi Asarul baqiya, before 200 AH year 390 (albaqiya 68), since he had mastered the Sanskrit language and read the works in original.(Beruni wa Hind, Article by Fathullah Mujtabai, Darbarai Abu Raihan Beruni, ed. Ahmad said khan 1352 AHpp242 He had also no confidence in the writings of his predecessors like Ibni Khurdadbih, Masudi and Shahristani. Beruni is the first scholar who had given information about the method of mathematics and adad navisii Hindi

The work Fi Tarikhi Malal ul Hind, comprising hashtad chapters had multifarious subjects like beliefs, faiths, philosophy, law, literature, traditions, geography, maths, religions astronomy, ulumo asatir The "work is neither geographical nor historical but a treasure of all the scholarly knowledge found in India and that too based on perfect and right version" (AbdulHusain Zarrinkub, Karnamai Islam, Tehran 1348, p 75). Beruni had been extensively quoted by later historians eg. Abu said AbdulHai Gardizi, Abul maali Mohammad Alhusaini Alalavi Tahir Marwazi Barthold, Said Nafisi and others.

Due to the translated Sanskrit works, the Arabs were equally well acquainted with

Indian geographical methods and concepts. With the translation view of Aryabhatta about daily rotation of heavens being caused by the rotation of earth on its own axis but they continued to believe that earth was stationary. Another concept was the proportion of water and land on the surface of the earth.

Medicine was the subject in which highly fruitful information was attained from the Sanskrit works. Once Harunal Rashid's severe illness was cured by an Indian physician Manika, who was, thereafter appointed as the director of the hospital at Baghdad by Yahya bin Khalid. Sali the son of Bhela cured epilepsy of Ibrahim, the cousin of caliph. The Indian system of medicine was known to the Arabs from the earliest times. Āyurveda became very popular as several classical works were introduced and translated in Arabic language. Arabs were aware of the great contribution of physicians like Kanika (Kanakyana), Sanjhal, Shannaq (Cāṇakya), Jandhar (Yashodhara, Charaka, Suśruta, Nidana, Sindhantak Sindhāśam). A woman physician Rusa was an expert in women's diseases and in the treatment of snakebites, women intoxication and so on. Yet the Arabs were more influenced by the Greek system than the Indian ones from whom they borrowed mostly therapeutics and medicaments. Although during the Abbasid period, the influence was limited, the later period saw the great rise of Indian impact on Persian medical works produced in India. The similarities existing between Āyurveda and the Lore of healing in the Tibetan Bon system of knowledge had many parallels in the world. The Unani system emerged out of Greek, Persian, and Indian system. In his Firdausul Hikmat, (compiled in 850) Tabari had called Indian system of Āyurveda (which is described generally as science of life. Knowledge of human existence, and its longevity) as the "Gift of God". The legendary information emphasizes that the Āyurveda is 'divine' in origin because according to Hindu philosophy, the universe and all the laws of the universe have been decreed by Lord Brahma who had taught Āyurveda to Dakṣa Prajāpati who in turn transmitted it to Aświnkumāra twins from whom it was conveyed to Indra . The medicinal knowledge was, thereafter, imparted to Dhanwantari, the sage prince of Benaras and to all the teachers of the subject. Āyurveda claims to have encompassed all sciences (physical, chemical, biological, and spiritual) in its Darśana , it had obviously a more developed arena with eight main specializations namely: Internal medicine/ Kāyacikitsā; paediatrics/ kāmarabṛtya; psychological medicine/grahacikitsa; and opthalmology/urdwange cikitsā; surgery both general and special/shayatantra; toxicology/ damshtracikitsā/ agadatantra; Geriatrics/ jaracikitsā/rasāyanatantra; science of eugenics and aphrodisiacs/vrishyachikitsā/ vajikarantantra. Besides, the two main basic concepts of Pañcamahābhūtas and Tridoṣa and three basic biological elements (vāta/ motion; pitta/energy; and kapha/ inertia) along with principles of positive health (dinacārya, rātricārya, ritucārya, sadvrata, etc.) had made it to be a way of life transcending a mere medical scheme. It was supported by astrological studies which helped the expert physicians to choose the required herbal drugs in accordance with the ruling planets of the patients (3). Global popularity was, therefore, enjoyed by the works (saṁhitās) of Caraka, Suśruta,

Madhavan kar (compiler of Nidāna), Vāgabhaṭṭa (author of many works including Aṣṭāngahṛdaya. (4). Some inconsistency has been discovered in the anatomical descriptions of early Indian physicians, (5). Although there may (or may not) be a 'distinction between infectious or metabolic involvement ', there was certainly the primitive and basic theory of derangement of proper proportion of seven fundamental principles of chyle, blood, flesh fat, bone, marrow, semen apart from excellent surgical skill, diognosis of diabetes mellitus and detailing of a careful regimen in therapeutics which included baths, enemas, emetics, inhalation, gargles, and many plant drugs by mouth.' (6) At least seven works of Kanaka were translated for the Caiph of Baghdad. The Barmakid Vizier of the Abbasids particularly Yahya bin Khalid, and also a monk of an Indian monastery in Central Asia was greatly interested in Indian sciences and arranged for the translation of Indian medical treatises into Arabic. Establishment of a translation Bureau was facilitated by Appan Dhan, an Indian scholar and Incharge of Barmakid hospital. In Alfihrist, Ibni Nadim records that Manka or Manik had cured Famous Caliph Harunurrashid of a severe disease. Bhalla who worked in Baghdad had cured Prince Ibrahim. Ibni Baitar, a famous thirteenth century pharmacologist expressed his appreciation of the extensive knowledge of the Indians in medical sciences. If Wasifi is to be believed, Avicenna held the Indian medical scientists particularly the Kahhalin (Oculist or eye Specialists) in high esteem emphasizing that 'only an Indian physician could cure the complicated diseases'. (17) The purchase list of Abdurrazzaq Samarqandi, a fifteenth century Central Asian traveler in India, had included a variety of medicines of various diseases on top priority. (18). Avicenna's Qanun also refers to the Indian system. Rhazes's extraordinary works including the Al havi fit-tib and the treatises on small pox and measles carry frequent references to Suśruta and others. The Sanskrit works on medicine are treated as relevant even today.

Arabs came into direct contacts with Buddhism and a number of books like Kitabul Budd, Kitabul balawhar wa buddh ausaf, Kitabu Buddh ausaf mufrad were current among them. Abu Yazid's imagery of oceans and rivers traced to Buddhist sources like Udanavarga, by Zahenar, sufi exercises like habsi dam (holding back of breath) and sulhi kul are said to have been derived from yogic practices and Buddhism.

The attainments of non Arabs was appreciated for science, Philosophy, the wonders devised by them, by way of tools, and crafts such as brocade, the noblest game of chess, the steelyard, weighing one rutle or hundred rutles, the armillary sphere, the astronomical table, and the astrolabe with which the positions of stars can be determined and knowledge of distances, the revolutions of the heavenly spheres and the science of eclipses could be attained. (Ibni Abd Rabbih Al iqd al Farid, vol. iii, pp 317-318, 325-329)" Ibni Khaldun also confirms this. Abu Mansur Muwaffaq (Balkhi or Irani ?) is said to have prepared a valuable work on Pharmacology on the basis of a thorough study of Greek, Arabian, Persian and Indian sources towards the end of

tenth century. Alberuni (973-1045) had admired Indian contribution in the following words: "There are no people inclined so much to sciences as the Indians. But this branch (medicine) particularly is based by them on principles which are opposite to western rules to which we are accustomed. Moreover, the contrast between them and ourselves concerning religion, manners, customs and their excessive care concerning purity and uniformity prevents intercourses and cuts short scientific discussions "Maulana Damishqi's two books namely Dasturul Attiba and Ikhtiyarati Qasimi are a detailed study of varied diseases, their cure and the medicines to be prescribed. Damishqi's preface brings to surface the mutual exchanges and the shape they took over the years. He writes: "Failure to get as good a response in India to the medicine which he had been accustomed to prescribe in Persia made him think over the special circumstances of climate, soil and products of India and the constitution and temperament of the people of his land of adoption. He began to study the books of the Indian authors (some of whose names have been mentioned by him) and the properties of the Indian drugs, and thought it worthwhile to compile a new fresh book" (22).

There were several bureaus for translations where extensively translation work had been successfully undertaken. Like famous Darul ilm attached to the Gendi shapur; Baghdad Baitul Hikma, Apart from Akbar's efficient bureau of translation, mention may be made of Sultan Zainalabiddin's translation bureau. Sultan paid special attention to the translation of ancient Indian writings from Sanskrit to Farsi. History of Kashmir rulers "Kathasaritasagar" (the Ocean of Tales), śāstras and Vedas, translations of "Mahābhārat", "Radjatarangini" were for the first time made at the Translators' School of "Darut tarjuma" where 21 scholars, translators with good command of Farsi and Arabic and 10 scholars, many experts of Sanskrit worked. Jami's poem "Yusuf and Zuleykha" was translated from Farsi to Sanskrit by a famous Kashmir historian Shrivara. I have already written much about the translated Sanskrit works and their significance.

The repeated translations of Indian classics, recompilation of the works and researches on the subject prove it beyond doubt. In Baitul Hikmat, there did exist a library, a translation bureau and an Academy, where Indian works were translated. The Barmakid Yahya Ibni Khalid (805AD), the vizier of Caliph Mehdi and the tutor of Harun Rasid is said to have sent an Arab to fetch Indian herbs and drugs. Indian Vaids and philosophers were also invited. A book on moral ethics, and Indian religions entitled "fi milal wa Hind adyaniha "was also prepared though only its fragments are now extant (7). In India, many works were prepared in Persian language on the basis of Indian classics. Apart from the numerous treatises, compiled under the early Mughals, there were: Sharif Khan's compilations in the 21st regnal year of Shahi Alam particularly, Tibbi Talifi Sharifi and Talifi Sharifi dar khawasi adwiyai Hind; Ikhtiyarati Zafar Yar Khan, Mufarradati Talimi Ilaj (comp. In Rabi11, 1241) comprising 228 pages and containing

Persian, Arabic, Hindi versions of all the diseases and herbal medicines, the method of their use, the effects of medicines. Numerous works deal with diagnosis, prevention, cure, alleviation of symptoms of diseases, promotion of optimum health, empirical photopharmacology, collecting, analyzing, codifying, transmitting information on crude drugs. With the emergence of quantitative chemistry and biology, in the 18th-19th centuries, pharmacology developed as a genuine science.(8) The best tribute paid to the Indian system was the verdict of Avicenna who had categorically acknowledged in AlQanun that he had benefited tremendously from the Indian Jogis whom he used as one of his sources.

Sultan Zainulabidin of Kashmir was a great patron of physicians, got a numberof treatises translated. The two famous physicians of the times namely Shribhatta and Mansur bin Ahmad were associated with his court and latter's work Kefayai Mujahidiya had been dedicated by him to his patron. Munshi Yusuf Haravi who dedicated two of medical works namely "Tibbi Yusufi" to Babar in 937 and Riyazul Adviya to Humayun in 943.

Even when Islamic sciences had spread over Indian soil, the ancient Sciences, Indian medical sciences in its developed form continued to be valued and flourished side by side. It is specifically stated that "Miyan Bhowa has drawn copiously from the works of Sarangdhara, Vāgabhaṭṭa, and from the Tibbi Bhavshabad and the Tibbe Bang Sen from Chintamani, Yog Muktāvali, Rasā Ratnākar, Ras Maljarbati, Kayidatta Bhoja, Bhata and Jaya Dev Krita. Numerous works were compiled in Eurasia on veterinary sciences particularly about the diseases of horses --so badly needed in the wars. In Shikar Namai AilKhani, which is an early work on veterinary medicine, compiled in Iran during the reign of Naushirwani Adil, it is specifically stated that Indians were the world renowned authority in Ethology or the science of animal behaviour. There were innumerable works written on the animal diseases. The Qurratul mulk, a Persian translation of a Sanskrit work refers to Sultan Ghayasuddin of Malwa.

The need for translations of Sanskrit works was intensely felt because. It was strongly believed that "professionally, physiologically, and medically, the Greek medical sciences did not seem to suit the temperament of Indians and were not proper for the climate of India. Besides, the names of the medicines and diseases being in foreign language, the details of these works were not intelligible and understandable. Some of the prescribed medicines were not available in India. Even the ingredients and the basis were not known. It seemed, therefore necessary that the study of the Indian works on medical sciences be undertaken, translated, and rewritten. At the order of Sikandar Shah Bahlol Lodi, Bhuwa Khan who was fully acquainted with the languages (Farsi and those of India as his father Khawas khan was closely connected with the Delhi court) took upon himself this uphill task. A concise but comprehensive recension of all the observations, information, and prescriptions of the tabibs and hakims of India was done and translation from Sanskrit, Hindi to Persian was also undertaken. Such

words which were not in currency in Persian were rendered into Hindi and its meaning was also explained. Giving the list of the noted physicians of India, (eg. Sushurata, Charak, JabiqKaran, Bhoj, Bhed, Bhagpat, Darsan Ratnagar, SazGandhar, Banksen, Chintāmaṇi, Marsundan, Jagrut Kashi Dutt and others), he claims that their works have been summarised by him and presented in the form of a book ---with certain additions and some new topics included: Ilme Tibb and its importance; Muqaddamati ilaj; Anatomy of human beings and detailed explanations of each part; the symptoms, diagnosis and cure of the diseases have been professionally and proficiently compiled. The book is a piece of valuable and diligent research but its contents carry the usual stuff of incantations, amulets etc. too perhaps to cater to the susceptibilities of the then clients and possible readers. Seemingly, faith healing was still important if not held supreme.

Anbabadi had, however criticized some of the Indian physicians like Dhantari, Suśruta, Caraka for describing human beings as a combination of Pañca Tatvā (Anasiri khumsa)---five elements, ie the four above matter and also sky. In his opinion, this statement seems to be incorrect as without its opposite coming into action, no element could survive on its own. In the form of question and answer, many problems have been explained. The description of seven dhats, Bal and Ruh, physical strength, internal and external senses, the four stages of life, spreading over thirty years of age (sin) each; the first period extends upto twenty five years, the second upto sini kahulat, upto sixty years, then the age of inhitat (failing energy) and finally Shyukhat the last phase . These different periods of one's life are described in hindi as Yakka bachcha; or bal; then Madhya avastha, the third is the age of Piri (ie vradha avastha);In addition to a detailed account of various diseases like epidemics; diseases of children; Tuberclosis, sil, swelling, madness, forgetfulness; loss of energy, heart diseases, and the female diseases, In the beginning and end of the book ,additions have been made by Hakim Fakhrul Islam Ganguhi comprising the prescriptions for various diseases. Certain fasls seem to be dealing with interesting topics eg fasl hashtum 'dar bayani marifati zamana', dar bayani khwab o bedari,' dar bayan ki mahallai admi ki baz ta baz i taluq darand'; It is interesting to note that cure had been prescribed for certain diseases which are considered to be still without cure eg. Chapter fifty four which describes the remedy against cancer (dr dafi marzi sartan; chapter sixty three stiffening of joints (dar dafi pukhtagi I andam); fasl eighteen dar dafi rija).

Certain Sanskrit documents dealing with medicine consists of versified spells and incantations against demons of diseases to rats and imported drugs have been mentioned in the sources and in modern works. In the works of Suśruta, seven hundred medicinal plants(both indigenous and imported)have been described. (To mention a few "Garlic (AliiumSativum) applied locally with salt for relief of skin bites, aphrodisiacs:

It is believed that the Muslims made great progress in the sphere of Pharmacology,

(48) experimented with different herbs and drugs, and anesthetics used in India. Ibn al Baytar, the most renowned botanist from Andalusia had given" an alphabetically arranged list and description of over 1400 medicinal plants in his valuable book" "Collection of simple Drugs and Foo". There were formulae of its preparation, dosage, its purpose, though most of his ideas are said to have been borrowed from Biruni and Ibni Sina. Baghdad seems to have eight hundred and sixty two registered and qualified pharmacists. The Upanishadas and Yogic sūtras by Patañjali sometime between 200BC and 200AD provided the reason and solution as improper diet, and administration of testicular tissues (organo therapy) breathing and physical (pranayama, Hath Yoga) exercises. William Bentinck wrote a twenty one page small pamphlet in1863 in which he recommended his own dieting experience later on referred to as Bentinckism (50) Besides, Caraka, Suśruta, and Bhao Prakash had also discussed these principles. In the eighth part of the Caraka Samhita –Shutar Isthan the requisite qualifications of a good physician have been described. ed the details of science of medicine and instructions for the physicians. Abu al-Hassan ibn Rabban at-Tabari (808-855) At-Tabari was born in the city of Merv and spent most of his early life in Tabaristan. He wrote Firdaws al-Hikmat, in Arabic, in the early years of the ninth century. The book, consisting of seven sections and 360 chapters, covers all aspects of theoretical and practical medicine. Firdaws al-Hikmat is the first book in which the Iranians' knowledge of medicine and the contributions of Indian, Greek and Arab physicians are synthesized. Among these, the author has paid special attention to the Indians' dietary system. The benefit of every drug is measured carefully so that doctors can administer it without having to guess at the amounts needed. Firdaws al-Hikmat was instrumental in acquainting the Central Asians with the medical scene in India, and the Indian physicians with the medical progress in Central Asia.

It is interesting to note that notwithstanding the new waves, the individuality and the stability of Indian culture was strongly maintained because it had very deep and strong foundations. It was not only the culture but also state also which had very ancient and traditional basis. Kautilya's Arthaśāstra was a theoretical work full of words of stratagem. Similarly, Nehru had referred to another "old book of the tenth century which gives us some idea of Indian polity as it was conceived prior to the Turkish and Afghan invasions. This is the Nītisāra, the science of polity by Śukrācārya. It deals with the organisation of the Central government as well as of town and village life". The book particularly describes the firearms which proves that incendiary warfare was not unknown in India. It imparts sage counsels for every occasion.

The rigorous and efficient old system of education as prevalent in India was also admired by the medieval writers, which is said to have had many good points. Khafi Khan writes in Muntakhabul Lubab: "During the period when the author was at the post of Surat, he learnt from a Hindu Brahmin physician of repute that the Brahmins being a responsible community vigorously pursued the acquisition of the knowledge in

astronomy astrology, medicine and the śāstras in the best interest of their community. Even the Brāhmins of poorer means somehow managed to reach Benaras in quest of learning and learnt lessons from teachers of their choice. One of the Brāhmins from amongst all is appointed as the Ustad. Every morning and evening they went to the bank of the Ganges. As per instruction of their Ustad, each of these Brāhmins occupy one corner of the bank of Ganges. The people who visited this place either as visitors or for a dip into the holy water of the Ganges, offered tips to the Brahmins according to their religious traditions, these students righteously presented all such tips to their teacher who in their turn met the cost of their maintenance". It was perhaps this dedication towards learning which had such a loger lasting effect of Indian knowledge and learning through the medium of Sanskrit writings.

While concluding, it seems essential to turn towards Nehru whose prophetic words explain the Indian milieu in its true perspective He says: "here does India fit in? Some people have talked of Hindu culture and Muslim culture and Christian culture. I do not understand these terms, though it is true that the great religious movements have influenced the culture of a race or a nation. If I look at India, I find, as Dinkar has emphasized, the gradual growth of a composite culture of the Indian people. The origins of this culture may be traced back on the one hand to the pre-Aryan period, the civilization of Mohenjodaro, etc., and the great Dravidian civilization. On the other hand, it received a powerful impress from the Aryans who came to India from Central Asia. Subsequently, it was influenced by repeated incursions from the north-west and later by the people who came across the seas from the West. Thus, this national culture gradually grew and took shape. It had a remarkable capacity for synthesis and of absorbing new elements. So long as it did so, it was dynamic and living."

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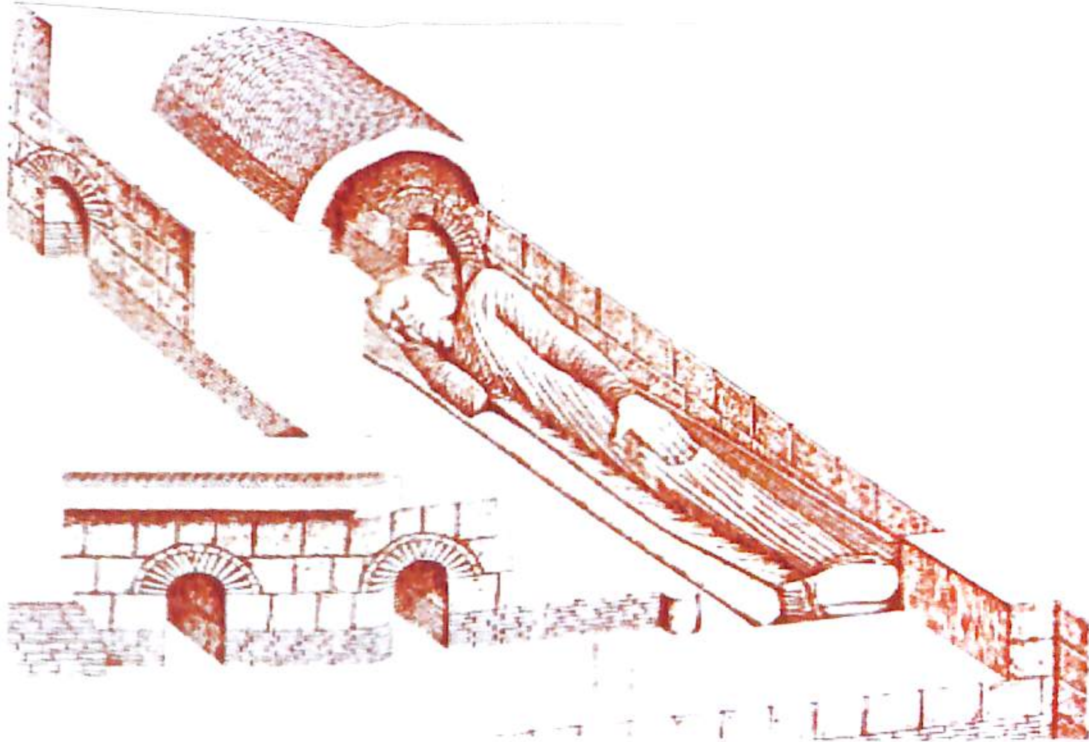
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The earliest printed copy of the Diamond Sutra commissioned by Wang Jie in 868.



凡欲讀經先念淨口業真言遍
脩唎脩唎 摩訶脩唎 脩脩唎 娑婆訶
奉請除灾金剛 奉請辟毒金剛 奉請黄随求金剛
奉請白淨水金剛 奉請赤聲金剛 奉請定除尼金剛
奉請紫賢金剛 奉請大神金剛
金剛般若波羅蜜經
如是我聞一時佛在舍衛國祇樹給孤獨園與大
比丘衆千二百五十人倶尒時世尊食時着衣持
鉢入舍衛大城乞食於其城中次第乞已還至本處
飯食訖收衣鉢洗足已敷座而坐時長老須菩提在大



Penjkent (Tajikistan) deity: In pre Achaemenid and Achaemenid period different gods and goddesses were being worshipped. This image of Shiva was found in different homes of Penjkent being worshipped in 7th C. AD.



Trevellers – the Vectors of Perceptions – Bernier and Manucci

Mandala and the Healing process, National Museum, New Delhi.





Prajnaparamita: Different pages from the manuscript Prajnaparamita (Los AngelesMuseum of Art) depicting the image of Prajnaparamitain the centre with a couple of devotees in the frieze





Painting (C.1590. Scene from Harivaṁśa depicting Lord Kṛṣṇa and Satyabhāmā flying on Garuḍa to kill the demon Narakāsura

Sanskrit in Shared Cultural Identities in Asia

Shashibala

Introduction

India has shared cultural identities with almost whole of Asia. Poets and thinkers, historians and grammarians, philosophers and men of science have acknowledged the profound impact of insightful wisdom of Sanskrit on cultural advancement in Asia. In classical Asia, Sanskrit has been esteemed as a treasure of high order, eternal, life giving and ever fresh. It served as an instrument of communication in vast areas among innumerable people of India, Iran, China, Japan, Indonesia, Philippines, and several other countries in Asia. Iran was possibly the first among the nations participating in this communication. Their language differed from Sanskrit mainly in pronunciation. They called themselves Āryans. Sanskrit had been a compulsory subject for the students of arts in the Afghanistan University, had started a periodical called 'Āryan'.

The works written in this language have been a source of solace and stimulation, spiritual impulses, peace and civilization. In East Asian countries, books written in this language have embodied the mind of the regnum that aimed at ensuring sovereignty and security from calamities, diseases and all kinds of troubles: internal as well as external. Sanskrit played an important role in the migration of Śaivism, Buddhism and Vaiṣṇavism, to East, Far East and Southeast Asia, through Vedas, Manusmṛti, Epics, grammatical texts and Purāṇas. It carried new systems of administration, moral and social values and ideas embedded with deep philosophical thoughts opening up unexplored avenues of learning. It was a lingua-franca for several Asian countries for centuries. People in several Southeast Asian countries received Indian scripts and developed new styles of creating profound literature by writing consonant vowel ligatures based on a sound phonetic principle. In writing, a vowel succeeds a consonant and they are linked together forming a graphic unit.

By virtue of its highly rich word-building apparatus, Sanskrit is able to express the finest shades of meaning with a marvelous efficiency. Sylvain Lévi, a great scholar said: "Mother of wisdom, India gave mythology to her neighbors. ...... Mother of law and philosophy, she gave to three quarters of Asia, a god, a religion, a doctrine, an art. Thailand and Cambodia are the greatest recipients of the influence which language and literature exercised on the cultural life of Southeast Asia. ... ... The impact has come down from the royal kingdoms who adopted Indian religion and culture. ... ."

Sanskrit inspired the lives of the Asians in many spheres and molded their conducts.

Thousands of texts written in Sanskrit were translated into the languages of the people of various countries, following the orders of Śākyamuni himself that his teachings should reach the people in their own languages. Most of the texts which were translated from Sanskrit into Chinese, by the Chinese and the Indian masters, had reached China via Silk Route, spanning the vast deserts of Central Asia. Explorations and excavations in the past two centuries by archeologists of Germany, Russia, British India, Sweden and Japan, have brought to light a large number of original Sanskrit manuscripts and Sanskrit translated into Chinese, Tibetan, Uigur, Turkic, Sogdian, Khotanese, Tokharian and Kuchean. The manuscripts in Sanskrit are in a fragmentary condition. But they are valuable archives for the history of cultural renaissance in classical Asia.

India's sages and savants traveled to the shores of the Amur, Baikal, Volga and Caspian, where people paid homage to the ageless wisdom written in Sanskrit and have retained it as their heritage.

"To bathe in the living stream that flows in thy heart,
Whose water descends from the snowy height of a sacred time,
On which arose, from the deep of my country's beimg,
The Sun of love and righteousness". (Lokesh Chandra)

The exhibition portrays the legacy of great masters, whose boats braved the perils of the sea to the southeastern climes, traveled across mountains and vast deserts to spread the wisdom. It is a reflection of the times when Sanskrit nourished cultural roots of Asian countries. Among ancient Sanskrit manuscripts strewn in the monasteries nestling among high mountains and waterless deserts, the earliest known Sanskrit manuscripts go back the first century AD found from Afghanistan.

The oldest Sanskrit manuscript from the Kushana period, i.e. second century AD, from Central Asia is of the drama Śāriputraprakaraṇa by Aśvaghoṣa, discovered from Qizil in the Turfan area of Central Asia. The earliest printed item in the world is Sanskrit mantras dedicated to Goddess Pratisarā discovered from near Beijing in China. They are written in ornamental Rañjana script, concentrically around the figure. In Southeast Asia inscriptions are the earliest documents followed by manuscripts. Panels from Mongolia and Tibet provide a window into the classical age. Sanskrit was a sacred language for the people in East Asia. The Japanese emperors embraced Sanskrit sūtras to promote national unity and integrity. Sūtras, dhāraṇīs, tantras and other texts have been preserved in Japan for fourteen hundred years. Sanskrit inspired calligraphers in China and Japan. Indonesians themselves wrote in Sanskrit on a variety of subjects including lexicons, grammars, texts on philosophy and teaching manuals. Sanskrit served as a source for enrichment of the Southeast Asian languages. The exhibition includes images from xylographs, manuscripts, inscriptions, calligraphy, scripts developed on the basis of Brāhmī, and printed books from all over

East Asia. There is an endless data, scattered almost all over the world in museums, monasteries and other collections. I am grateful to Prof. Lokesh Chandra for sourcing all the pictures and academic support from the archives of Late Prof. Raghu Vira and I pay my gratitude to the Rashtriya Sanskrit Sansthan for inviting me to curate this segment of the exhibition organized on the occasion of 15th World Sanskrit Conference.

Sanskrit Sūtras: A Shared Legacy of Masters and Pilgrims

Valuable Sanskrit manuscripts, their translations and the documents of a Sanskritic culture discovered from Central Asia testify a shared legacy of Masters and pilgrims: Indian, Chinese, Uigur, Sogdian, Khotanese and others. The Sanskrit sūtras were transmitted from Northwest India to Khotan and other Serindian kingdoms and thence to China, Korea and Japan. Special temples were built following their philosophy. It has been said in Suvarṇaprabhāsa-sūtra that if a king honours this text, the Four Great Protectors will protect him and his people. They will do everything to ensure his well being and keep dissatisfaction and sorrow away from him. They shall completely rout their enemies from other countries...............

In AD 148 the Parthian prince-monk An Shih-kao arrived at Loyang and initiated translation of Sanskrit texts into Chinese that lasted for a millennium. Historical documents suggest that at about the same time or a little earlier, Sanskrit texts were carried by the monk scholars to the kingdoms situated along the Silk Route.

Khotan was one of several important centres of Sanskritic culture situated along the Silk Route. All the four accounts of the foundation of Khotan (two in Chinese and two in Tibetan) associate it with the son and ministers of Emperor Aśoka in the third century BC. It was called Ratnajanapada. The pilgrim scholars traveling between Khotan and China from the 3rd century onwards played an important role in transmission of Sanskrit texts and political concepts to China. The coins of the first century AD, found from Yotqan, the ancient capital of Khotan, bearing Chinese on one side and Sanskrit legends in Kharoṣṭhī on the other, are one of the best examples of sharing of Sanskritic culture with East Asia.

Libraries built at the monastic centres in Central Asia kept huge collections of Buddhist texts copied and translated from Sanskrit manuscripts written in different scripts. At times, the texts are bilingual or even multilingual. Texts written in Sanskrit, Prākṛt or local languages, are largely written in Indian script— Brāhmī and Kharoṣṭhī. Sanskrit dramas and texts on medicine, astronomy and astrology, written in Brāhmī have also been discovered from Central Asia. Besides them, hundreds of documents are of administrative, commercial and legal use, drafted in Sanskrit, Prakṛit or Central Asian dialects.

With destruction of monastic libraries situated along the Silk Route, most of the Sanskrit literature perished leaving behind a large number of fragments which have

been discovered by the great explorers. Beginning from the last quarter of the 19th century. The Russian Geographical Society as well as the Russian Committee for the Study of Central Asia dispatched a number of scientific expeditions into Central Asia since 1880's. Those expeditions made geographic maps of the region and performed archaeological, ethnographic and other exploration. French expeditions explored Central Asia twice: Dutre de Rein (1890-1895) and Pelieau (1906). The latter found unique Chinese, Tibetan and Indian manuscripts, in Dunghuang caves which form the largest Dunghuang collection in the world now. Three expeditions to Eastern Turkestan were headed by a British researcher A. Stein: 1900-1901, 1906-1908 and 1913-1916. The manuscripts, found by the expedition are kept in museums of England and India. Four expeditions were dispatched by Germany headed by Dr. Gut and A.Grünvedel to Turfan (1902-1903), A.von Lecoq to Turfan and Qumul (1904-1905), A. von Lecoq and A.Grunvedel to Kashgar, Kucha, Kizil, and Karaṣahar (1905-1907) and A.von Lecoq to Qizil, Tumshuk, Kucha, etc. (1913-1914). Three Japanese expeditions visited Kashgar, Yarkant, Khotan, Kucha, Turfan, etc. headed by: Otani (1902-1904), Tatibana (1908-1909) and Tatibana (1910). The Otani expeditions returned to Japan with a collection of ancient manuscripts, wood-slips, wall paintings, sculptures, silk paintings, textiles, coins, seals, nine mummies and archaeological documentation.

Discovery of thousands of Sanskrit manuscripts in fragmentary condition has revealed an unknown history of transmission of Sanskrit manuscripts to temples and monastic establishments situated along the Silk Route, two thousand years ago when India and Central Asian kingdoms, around the vast expanses of deserts with rivers flowing from the surrounding mountain ranges, shared cultural efflorescence. People with multilingual skills translated the Sanskrit sūtras into classical languages of Central and East Asia.

Two Indian scripts used for writing edicts of Aśoka, are Brāhmī and Kharoṣṭhī. Kharoṣhī was used in Northwestern India and in the neighboring area of Central Asia roughly between fifth century BC and third century AD. Aśokan edicts discovered from two places in the NW, in modern Pakistan are written in Kharoṣhī. But Brāhmī came into common use in the NW India after the third or fourth century AD replacing Kharoṣṭhī.

A large number of Sanskrit manuscripts, their translations and transcriptions have been discovered from the sand buried monasteries. Bilingual texts in Sanskrit-Khotanese and Chinese-Khotanese for conversation are eloquent in their silence. A Sanskrit-Khotanese book of conversation presents a dialogue between an Indian monk with a Khotanese. A bhikśu is going to China for a visit to a temple of Mañjuśrī. On his way he takes a stopover in Khotan. They greet each other, "śobhana svasti kuśalaśarīri:,... "tava prasādāt kuśalaḥ". The monk tells that he had come from Kashmir: "Kaśmīra sthāne āgataḥ". The Khotanese asks, "hindūka deśe kim kāle āgataḥ", when did you come from Hindūka country? The Indian monk replies, "samvatsara dvaya babhūva", two years ago. He further tells, "Chīna deśe gacchāmi... Mañjuśrī bodhisattva

paśyāmi", I am going to China for visiting the temple of Mañjuśrī. He further tells that he is carrying texts on Vinaya, Abhidharma, Vyākaraṇa and Vajrayāna.

Among the texts discovered from Khotan, Rāmāyaṇa is of great importance. Among the texts on medicine are—Jīvaka Pustaka, Siddhasāra and other texts. Apart from them there are three documents other than literary and medical works: chronology of Khotanese kings, Khotanese administration and bilinguals like Sanskrit-Khotanese, Chinese Khotanese and Turkish-Khotanese. Sanskrit was the administrative language of the kingdom Shan-shan in the 3rd century. Khotanese rulers continued to bear Indian titles till the tenth century. Sanskrit played the same role in Khotanese medicine, as Latin in the European. The ancient sites at and near Khotan have yielded Khotanense texts of Vajracchedikā-prajñā-pāramitā and Amitāyurdhyāna-sūtra, besides quite a few fragments in the late Gupta script. Inscriptions in the 'Cave of the Painters' are written in Brāhmī of 5th-6th century as it was used by the Turkestanians.

Sanskrit was taught at the monasteries in Kucha. After learning Brāhmī alphabet, a student had to study Sanskrit grammar according to the Kātantra system and then learn translating Sanskrit into Kuchean. An extensive literature is found translated from Sanskrit into Kuchean or Tokharian. Fragmentary Sanskrit manuscripts found from Kucha, written on birch bark are dated fifth century AD. An interesting document of Indian cultural heritage in Central Asia is the so-called Bower manuscript that contains seven medical texts written by four different authors, who were residents of Kuchan monasteries. One of the most important and extensive works, Maitreyasamiti was translated by Ācharya Prajñārakśita from Tokharian.

A library of very old manuscripts of superb quality on palm leaf, birch-bark-and paper, and inscriptions on wooden tablets were the oldest Sanskrit documents found from Kizil. An interesting document is an inscription in Tokharian language and Brāhmī script with a Buddha figure painted on a wooden board.

Administrative and legal documents in Sanskrit discovered from places like Khotan, Niya and Dandanuilik are the only surviving examples of the kind in the world. Documents in Khotanese script lists rations for various named individuals. Many documents record people called up for various duties, principally state work, inspection, legal issues and decision, issues of water rights, sale lease of people and adoption etc. Sanskrit manuscripts from Niya discovered by Sir Aurel Stein kept at the British Library document rules of farming and food, work and taxes, death and inheritance, purchase of a land, etc. in Niya.

Sanskrit: The Language of Sciences, Power and Virtue

Sanskrit was the language of exact sciences, statecraft, military tactics, and of surveying the sidereal locations of cities from Tashkent to Vietnam, to the Chinese. It had reached the land of the Celestial Kingdom, China in the third century BC, when Indians were there at the Imperial court during the Tsin dynasty. They named the

country from this dynasty as Chīna and propagated this name throughout Central Asia, India and SE Asia. In China Sanskrit has been known as Fan-yu 'the language of Brahman', the language of cosmic dimensions, the language that opened up their vision to several universes of culture and civilization. Chinese historical records give names of a large number of scholars from India, China and the kingdoms in Central Asia who translated thousands of texts of wisdom.

Transcreation of Sanskrit texts in to the Chinese language is their most remarkable achievement. A tradition holds that the first translation of Indian scriptures was done during the reign of Chin dynasty, when eighteen wise men carried the scriptures from India to China. There was a negligible interchange between the two countries at that point of time. One of the missions sent by Aśoka was received by the Chinese emperor.

The exact date of the official transmission of Sanskritic culture into China, given on the basis of inscriptional evidence is AD 67, when two Indian scholars — Kāśyapa Mātaṅga and Dharmarakśa reached China on an invitation of the King Ming Ti of the late Han dynasty. He had dispatched a mission in AD 64 that returned in AD 67, accompanied by the two scholars. The king ordered to build a monastery to honor and facilitate them to translate Buddhist scriptures from Sanskrit. It was named as White Horse Monastery, because the two scholars had carried sūtras on white horses. They settled in Loyang and first translated the "Sūtra of Forty-two Chapters". It is a collection of moral and religious sayings of the Buddha. It also throws light on the development of Buddhism in India from the time of Mahāparinirvāṇa of the Buddha up to the time of the two translators and gives ample information about the most essential doctrines of the faith among the Chinese people. Possibly it was a collection of the extracts from various canonical texts. The work became so popular that it underwent many translations, editions and revisions in China.

From then onwards there was an unbroken tradition of translating Sanskrit texts into Chinese. Thousands of these translations are available today. The best known are contained in the Tripitaka. The earliest manuscript containing the first four ślokas of the four Mahākāvyas by the great poet Kālidāsa is discovered from the Dun-huang caves in China. A number of original manuscripts are lost in China over the past centuries, but still China preserves a large number of Sanskrit texts now lost in India forever. Excavations are still going on, discovering more and more Sanskrit manuscripts. In AD 148 the Parthian prince monk An Shih-kao arrived at Loyang and initiated intense literary activity that lasted for a millennium. Sūtras, sculptures and paintings coming from the Buddhist kingdoms ushered new perceptions in the Chinese mind. Today only 55 out of 176 of his works are available in the Ming Chinese Tripitaka. One of his translations: Sukhāvaī-vyūha of Amitābha, gained great popularity. Sanskrit came to be associated with the passionate beauty of life and with enlightenment of the mind. The Yueh-chih, Parthians, Sogdians, Kucheans and others translated masterpieces of Sanskrit sūtras. Thus China was enriched by the new ideas flowing in from the

'Western Region' (hsiyu). Palace Culture was invigorated by a new Peoples Culture wherein brilliant monks came to the mainstream of cultural and intellectual life without any class distinctions. The State was conditioned by the value systems of the sūtras written in Sanskrit.

Ninety-five Sanskrit sūtras translated by Dharmarakśa (active ca. 266-308), a Yueh-chih, are found in the Taisho edition of the Chinese Tripitaka. He was the greatest translator before Kumārajīva. He was born at Dun-huang around AD 230 where his family had been living for generations. He was called the 'Bodhisattva from Dun-huang'. While staying at Dun-huang he got Sanskrit texts from Kashmir, Kucha and Khotan. In 265 AD, he left Dun-huang for Ch'angan. Around 280 AD, his Chinese disciple Fa-ch'eng came to Dun-huang and he founded a large monastery. Thus we see that Dun-huang was in communication with other kingdoms, and a large monastery came up there which became an important centre for the translation of Sanskrit texts.

In AD 200, the later Han dynasty was followed by a period of Three Kingdoms. During that period, popularity of devotion to Amitābha contributed to translation of both the versions of Sukhāvatī-vyūha-sūtra, longer and shorter, and twelve translations of the Amitāyus-sūtra. 189 Sanskrit works were translated during the 48 years of power wielded by the rulers of the Wu dynasty. Today, only 56 are available.

During the rule of the Western Tsin dynasty, Indian intellectuals were active in the then-capital Loyang, a vibrant center of Buddhist learning. Chinese scholars, well versed in Sanskrit were engaged in translation in collaboration with Indian scholars. A large number of Sanskrit texts on Mahāyāna were translated by them. Twelve of those scholars translated 447 works, of which just 153 are extant. Another great translator produced 210 translations, but only 91 exist today. Saddharma-puṇḍarīka-, Lalita-vistara- and Pañca-vinśati- prajñāpāramitā- sutras are major among them.

Kabul, as a great center of Buddhism, had the unique honour of sending the largest number of eminent āchāryas to China to translate sūtras into Chinese. The first teacher was Gautama Sanghadeva who arrived at Ch' ang-an in AD 383 and rendered Āgama and Abhidharma texts. Sanghabhūti of Kabul translated the Buddhacarita into Chinese in AD 381-385. The Chinese monk Shih Chi-yen came to Kabul to obtain Sanskrit texts. Guṇavarman, a son of the King of Kabul came to Nanking in AD 431 and translated ten Sanskrit works.

Mahāyāna sūtras in Sanskrit are the best-known examples of Sanskrit texts found in China. They epitomize perfection of wisdom. As one of the most popular Mahāyāna sūtras, Pañca-viṁśati-prajñā-pāramitā-sūtra was first translated by Dharmarakśa in 286 and later by Kumārajīva. Aṣṭa-sāhasrikāprajñā-pāramitā-sūtra was translated twice by Kumārajīva in 408 and Lokakśema in 179, in 10 fascicles each.

Fa-hsien is one of the most renowned scholar pilgrims of the fourth century who

came to India in search of knowledge, in AD 399. Mahā-parinirvāṇasūtra and Mahāsāṅghika-bhikśuṇi-vinaya are the best known among his translations. An Indian monk Buddhabhadra translated a Mahāyāna text of Avatamsaka-sūtra in 421. It was a source for iconography of Vairocana, which was popular in Central Asia especially along the southern Silk Route in the kingdoms of Khotan, Kucha and Karashahr. Bhaiṣajyguru-sūtra was recited for prolonging one's life. Amitāyurdhyāna-sūtra was translated in the fourth century. Scenes based on the sūtra were painted in a large number of caves including Dun-huang.

Kumārajīva, a great Sanskritist, a descendent of a royal Indian family, was so famous for his wisdom that he was taken as a prisoner by the Chinese to propagate Buddhism. The king appointed more than 800 monks to assist him to translate. He translated 36 works of which 23 survive. His translations of Vimalakīrti-nirdeśa- and Sukhāvatī-vyuha-sūtras have been the most highly venerated. To this date his translations are taken as the best. A few of them are—Daśa-sāhasrikā-prajñā-pāramitā, Vajracchedikā, Saddharma-puṇḍarīka, Sarvāstivāda-prātimokśa, Sūtralaṅkāra, Dvādaśa-nikāya-śāstra and Mādhyamaka-śāstra. Brahma-jāla-sūtra introduced by Kumārajīva has always been considered in China as the chief code of law of the Mahāyāna school. He translated Satyasiddhi-śāstra written by Harihara that does not survive in Sanskrit. Vimalakīrti-nirdeśa translated by Kumārajīva has influenced the countries of East Asia. It identifies samsāra and nirvāṇa. As the two are one, a person can be free from ills by a re-evaluation of the world, and not by withdrawing from it. It depicts the ideal lay person, Vimalakīrti, who rendered benefit to all beings.

Bodhidharma, the Indian monk from Kāñcīpuram, transmitted the philosophy of Dhyāna, which became popular in China as Ch'an and in Japan as Zen. In Mahāyāna Buddhism the most systematic treatment of the Ten Stages leading to enlightenment are given in the Daśa-bhūmika-sūtra translated by Bodhiruci in AD 508-35. Several sūtras on yoga were translated later. Abhidharma-kośa translated into Chinese by Paramārtha in AD 563-67, offered the most tangible detailed psychological approach to the analysis of the factors of existence. Buddhāvataṁsaka-nāma-mahā-vaipulya-sūtra was translated by Buddhabhadra in AD 418-21 and by Śikśānanda in AD 695-99. Bodhisattvabhūmi, the sūtra of Bodhisattva's spiritual states, a partial translation of the Yogāchāra-bhūmi-śāstra was done by Dharmakśema between AD 414 and AD 426.

Nāgārjuna's Mūla-mādhyamaka-kārikā was one of the most important treatises in the Sino-Japanese Buddhism. Its principle philosophy was refutation of views believed to impede the attainment of enlightenment and revelation of the true meaning of Buddhism by means of middle way of the two levels of truth. Saddharma-puṇḍarīka-sūtra translated by Kumārajīva during the Late fourth or early fifth century, served as the most important text for the T'ien T'ai school of Chinese Buddhism.

The third division of the Tripitaka is devoted to Vinaya or moral regulations. Dharma-

guptaka-vinaya, a treatise on Four Category Vinaya was translated by Buddhayaśas in AD 410-412. Avadāna, a collection of stories was translated by I-ching in AD 710. He was followed by many scholars like Upaśunya, son of the king of Udyana, Saṅghapāla, Guṇabhadra, Bodhiruci, Gautama Prajñāruci, a Brāhmaṇa from Benaras, Narendrayaśas, and many others. Emperor Harśavardhana sent an envoy to China in AD 641 and two Chinese missions were dispatched to India. It was the time when pilgrim scholar Hsüan-tsang set out for a mission to India in AD 629. He carried 124 texts with him, which were later translated by him with the help of scholars appointed to assist him.

Amoghavajra (705-774) was a Brāhmaṇa who arrived at the Chinese capital Loyang in 720. He was ordained at the Kuang-fu temple there. He received lavish favors from the Chinese emperor and was held in the highest veneration at the court. He collected all the Sanskrit manuscripts scattered in the monasteries of the empire for their restoration, translation and propagation. His perfect command on Chinese enabled him to translate abstruse Sanskrit texts into Chinese with eloquent fluency.

In the seventh and eighth centuries, the Chinese were fascinated by the new sciences of astronomy, calendrical know-how and mathematics in Sanskrit texts which were known as the 'Pho-lo-men' or 'Brāhmīn texts'. Indians were appointed Presidents of the Imperial Board of Astronomy, for instance, Kaśyapa headed it around AD 650. It is a paradox that we owe to Gautama Siddha the greatest collection of ancient Chinese astronomical fragments. He introduced from India the zero symbol, an early form of trigonometry and other innovations.

In 1057 Pao-chang the great Chinese master of Dhyāna (Zen) was commissioned by the Emperor to go to India and acquire texts for Imperial victories. On return he conducted Imperial rites centered on the deity Trailokyākśepa 'Conqueror of the Three Worlds'. The original Sanskrit manuscript was preserved in the Phu-an monastery in the 1920s. Its end folio gave the initial stanzas of the three mahākāvyas of Kālidāsa. This is the earliest known manuscript with quotations from the great Indian poet.

The origin of printing in China goes back to Sanskrit. It flourished as an integral part of Buddhist requirements of large number of sūtras and mantras for mass distribution to acquire due merit. Sūtras were recited for protection, peace and prosperity of the state. The earliest document of printing from China is a printed sheet with a figure of six-armed Goddess Pratisarā at the center and with Sanskrit mantras in the ornamental Rañjanā script, written concentrically around the figure. It is dated AD 757 and was excavated from grave near Beijing in 1944. The technology of printing developed in rapid strides for the immense project of publication of the Buddhist Tripitaka. As large quantities of paper were required for printing, paper industry flourished to such an extent that the use of paper became universal.

Sanskrit inscriptions and the use of sheets with mantras was widespread in Yunnan.

Even the family deity of the royal house was Ajeya 'The Invincible'. The Victory Pillar of Kunming with Sanskrit inscriptions is a splendid example of an architectural sculpture with about three hundred images of all sizes, and recalls the monument at Chittor.

The Chu-yung-kuan pass has been one of the nine important gateways to China at the Great Wall. This gate was constructed as a protection against barbarians from the north. An Imperial Arch was constructed in 1333 and a 36 feet long inscription was inscribed in Sanskrit: Uṣṇīsavijayā-dhāraṇī, for the protection of the capital Beijing. The use of Sanskrit sūtras for National Defence in China goes back to ancient times. When Hsüan-tsang returned to China, the emperor invited him to stay in the palace. He was delighted to know that the six hundred scrolls the pilgrim had translated, contributed to the protection of the State.

An emperor of the T'ang dynasty sent a military mission against the king of Champa (on the coastal region of modem Vietnam) to bring his library of 1350 Sanskrit manuscript as war booty to China.

A bowl of the 14th century used by Emperor Xuande has eight auspicious emblems (aṣṭa-maṅgala) including the śrīvatsa of Viṣṇu, interspersed with sacred hierograms. It has a Sanskrit inscription running around its body which is a benediction to grant well being and luck for all times of the day. During this period, a twelve member Indian mission had gone to China for the stability of the Emperor and the Empire. The Museum at Taipei has quite a few cups and saucers sanctified by mantras in Sanskrit around their rims.

Emperor Chien-lung of the 17th century, who had the longest reign as well as the most extensive territories China ever had, used to recite the Sanskrit names of the Thousand Buddhas. He had studied Sanskrit as a young prince and was devoted to its promotion. He got Sanskrit mantras collected from all over and had them published in a hundred volumes. On his final journey a Chinese Buddhist was enshrouded in silk that had Sanskrit mantras woven with golden threads, specific for each part of the body. This silken shroud with Sanskrit prayers ensured him the Heavenly Fields of Sukhāvatī.

Sanskrit in the Land of Morning Calms

Korea, the Land of Morning Calm, found its identity in a new syndrome when a Princess of Ayodhyā arrived from India to Korea in AD 48 at Kirnhae aboard a ship, with the Three Treasures of statues, sūtras and śramaṇas (monks). She became the Queen of the founder of the first Korean state of Kilrak.She established the first national capital and named it Gayā. From a tribal order Korea emerged as a state. In gratitude to the sea that allowed safe passage to the queen to his shores, the King built the Haeunsa 'temple of sea grace' that stands to this day near the top of Punsongsan Mountain.

The Indian Master Mallānanda brought Buddhism to Paekche in 384. The Korean monk Hyecho became a disciple of the Indian teacher Vajrabodhi as a youth of

sixteen years. Later, he traveled to India by the sea route and returned in December 727 via Central Asia. In Samarkand, he records a Buddhist monastery with one monk. Hyecho is the last pilgrim on the Silk Route (or better, Sūtra Route) before the monasteries and monks perished in the Islamic onslaught. He details this wounded time in his travel records which are on par with those of his celebrated predecessor Hsüan-tsang.

To ward off the Mongol invasion, the King of Korea had 81,258 wooden blocks of the Tripitaka Koreana engraved, completed in AD 1251. They have been preserved in perfect condition to this day at the Haeinsa monastery on Mount Gayā. They reflect the glory of national unity. This Tripitaka, done for the defence of the country, is a marvel of Korean technology seven centuries ago. The last Indian ācharya to visit Korea was Chikong (Dhyānabhadra). He arrived in Korea in the 1340s and established the Juniper Rock Monastery on the pattern of the Nālandā University. Its foundations can be seen near Seoul. He wrote Sanskrit dhāraṇī mantras on the gigantic Yonboksa Bell for the liberation and peace of the Korean people from Mongol domination.

In AD 1446, the sage like emperor Seijong invented a new Korean alphabet and moveable printing types. This alphabet continues to this day as the Hangul or "Proper Writing." Dr. Kei Won Chung, in his dissertation to the Princeton University, says that the Korean alphabet was composed on the principles of the Sanskrit alphabet. With the new alphabet, learning became accessible to a large mass of people.

Beauty of Life and Enlightenment of Mind

Entry of Sanskrit scriptures into Japan was their identification with the central axis of human advance. Buddhism opened up unfathomed spheres of thought as soon as it reached Japan officially in AD 552. A host of secular technologies accompanied the new Buddhist order: writing, administration, weaving, metallurgy, calendar and architecture. Thousands of Sanskrit texts reached Japan. Sanskrit was carried as a divine language in which were written sacred words of the Buddha, the words that could lead them towards enlightenment. The emperors, in search of transcendental values, embraced the tradition of sūtras written in Sanskrit as a core for national unity and integrity. Today, a rich literary treasure of Sanskrit literature consisting of dhāraṇīs, tantras, sūtras and other texts has been kept in Japan for nearly 1400 years. Philosophical speculations opened up new avenues and horizons. The idea of bahujanahitāya bahujanasukhāya overwhelmed the minds to such an extent that the great Japanese Prince Shotoku Taishi decided to carve out the first constitution of Japan, known as Seventeen Article Constitution based on the Buddhist ideology. A Sanskrit manuscript of Uṣṇīsavijayā-dhāraṇī was taken from India for consecration of the constitution. The Horyuji monastery still yields the manuscript which is written in the Gupta script. With the coming of a new philosophical political system the country began to emerge out of a clan system to a state system.

Prince Shotoku Taishi himself wrote commentaries and lectured on Saddharmapuṇḍarīka-sūtra, Śrīmālā-devi-simhanāda-sūtra and Vimala-kīrtinirdeśa- sūtra. These gave birth to Japanese literature and they can be heard in the daily recitation of the Japanese up to the day. It was the first time when Sanskrit manuscripts entered Japan.

The second milestone in the history of Japan as a state stands during the reign of Emperor Shomu who used Sanskrit sūtras as a core to create a unified country and himself became a supreme monarch. During mid eighth century he dispatched Sanskrit sūtras to all the provinces and ordered for their recitation on fixed days and time. And thus the whole of Japan began to unite. The system of education saw a phase of democratization in the ninth century with creation of Sanskrit based alphabets invented by the monk scholar Kobodaishi. To achieve this historic democratization, he created the Japanese Kana syllabary of fifty sounds: a i u e o, ka ki ku ke ko, etc., based on the Sanskrit alphabet. It was to spread education to the common man. The new syllabary was a revolutionary step in Japan's civilization; what was hitherto the prerogative of the predestined few, became the potential privilege of all. The entire alphabet was woven into a poem wherein every syllable occurred once. This poem is called Iroha. It is based on the Mahāparinirvāṇa-sūtra. Manuscripts in Gupta script:

Sanskrit manuscripts found in Japan are much older than those found in India. Uṣṇīsavijayā-dhāraṇī and Prajñā-pāramitā-hṛdaya-sūtra, written on palm leaves were taken to Japan from China in 609 which most probably belonged to Monk Yashi and before him they in the possession of Ācārya Bodhidharma who had gone from India to China in AD 520. Certainly the manuscripts cannot be dated later than the first half of the sixth century being evidently written by an Indian scribe. In spite of their transmission from India to China and from there to Japan and preserved there over the past fourteen centuries, they are legible although having suffered partly on the margins and partly due to fading of ink. They are primarily valuable for their paleographic antiquity. The material and the techniques used and the style of writing resemble which were used in India later also.

The manuscript of Prajñā-pāramitā-hṛdaya was copied by Jiun Sonja in the eighteenth century, the last of the Sanskritists of Japan in the traditional style. He lived from AD 1718 to 1803. A saint of great learning and noble virtues, he stands unique in the history of Mantrayāna as the doyen of traditional Sanskrit studies in Japan, and in recognition thereof he was given the honorific title 'Sonja' which means 'ārya' or 'arhat". Nobody else in Japan was given this honor.

Manuscripts in Śāradā script

Seven palm leaf manuscripts in the Tōji, Kairyoji, Seiryoji, Kokiji, Gyokusenji, Shitennoji and Tennoji monasteries in the Kansai district are identified as a part of Abhidharmakośa of Sarvāstivāda by some of the Japanese scholars but Prof. Matsuda

Kazunobu believes them to be folios of Lokaprajñapti, a part of Prajñapti-śāstra of ṣaḍpāda of Sarvāstivāda. Prajñapti-śāstra is found in Chinese and Tibetan versions also. Lokaprajñapti is a part of Prajñapti-śāstra of Maudgalyāyana, the other two parts are Karaṇaprajñapti and Karmaprajñapti. It is an important point to be noted that the Chinese translation dates back to 11th century while the Japanese manuscripts are dated 9th century.

1. The folio kept at the Toji monastery speaks on five skandhas, aggregates.
2. The one that is in Kairyoji deals with the twenty-two indriyas.
3. The subject matter of the folio kept at Seiryoji is on anuśaya.
4. The manuscript from Kokiji monastery talks about 'end of kalpa and sapta sūryodaya'.
5. The manuscript from the Gyokusenji temple gives a description of mount Sumeru.
6. The manuscript kept at the Shitennoji monastery contains 170 folios and the one at the Chionji monastery has 172 folios. The subject matter of these manuscript is teaching the effects of one's deeds. If someone follows aparitapa dharma, evil actions then he goes to hell called niraya but those who follow aparitapa dharma, are bound to go to heavenly abodes called sugati. The lesson is taught through stories.

The folios preserved at the Gyokusenji temple are similar in content to Gilgit manuscript identified as Dharma-skandha.

Sanskrit manuscripts in the possession of the Faculty of Letters, University of Kyoto: Aparimitāyur-dhāraṇi, Abhidharmakośa-vyākhyā, Abhidhānottarottaratantra, Aṣṭasāhasrikā-prajñāpāramitā-sūtra and others. A complete tantra devoted to Mañjuśrī was translated by Amoghavajra in AD 740 (Nj. 1044, T 1177a, K 1272, STP. 16.6378) on imperial orders. The Master explained the Sanskrit text and Hye-ch'o wrote it down. On 19th February 742 Vajra took the Sanskrit manuscript to an Indian teacher, gave it to Monk Mokśānanda Bhaga[van] for being returned to Ratnabodhi of India and Srilanka.

Along with the main tantra, there is a Sanskrit hymn of 108 epithets of Sahasrapātra Mañjuśrī called Sempatsu Monju in Japanese in Taisho Tripitaka (1177b, 20.776-777) in Siddham script. Its source is from the T'ang dynasty. There is another dhāraṇī written in Siddham in Nagatani Hoshi's collection of Sanskrit mantras brought from China by Kōbō Daishi which is based on some other source.

The great sage Jiun Sonja was a man of great virtue. At the age of 14 he became thoroughly familiar with Siddham. He was a talented calligrapher. His calligraphy was highly regarded. His writings comprise a thousand fascicules (kwans). Some of them were published by the 'Jiun Sonja One Hundred Fiftieth Death Anniversary Commemorative Society '. International Academy of Indian Culture, New Delhi, published some of his works in two volumes.

A large number of hymns were taken to Japan from China for recitation on special occasions. Special musical notations were written to chant the mantras. This special genre of music is termed Bombai or Shomyo. To this day there are special colleges of Buddhist music at Kyoto and Koyasan.

The Art of Writing: Brāhmī in East Asia

Though Amoghavajra propagated the correct writing of the Indian script and evolved a unified system of transcribing Sanskrit sounds with Chinese characters, yet the Tantric teachers stressed that a mantra transcribed as accurately as possible could never be as efficacious as those written in the original script. So Śubhakarasiṁha, Vajrabodhi,Amoghavajra and other masters wrote a form of Brāhmī script that seems to have been widely used in India. Thus the script became the style of writing favored by the Chinese and the Japanese Buddhists for writing mantras and dhāraṇīs which has remained in use till the present day.

The monks in China still recite their prayers in Sanskrit transcribed into Chinese ideograms. They were used in northern India from sixth to twelfth century AD as the northern Brāhmī script. Most of the scriptural manuscripts taken to China during the T'ang dynasty (618-907) were written in Siddham characters. The script was used in India around 1000 AD as has been written by the Arab scholar Alberuni: "The most generally known alphabet is called siddhamātṛkā which by some is considered as originating from Kashmir... ... . But it is also used in Vārāṇasī .. .. The same writing is used in Madhyadeśa.. ... ..."

The term Siddham is also mentioned by I-ching: "They (Indians) begin their (Sanskrit) study with the His-t'ang-chang or Siddham writing tables. This book is also called his-ti-ra-su-tu (siddhiarstu)... .This means success and good luck..." Every time a teacher used to write a new paradigm on the writing board he would first write at the top 'siddham' or 'siddhirastu'. This passage gives the reason why the script was called as 'siddham'. The word siddham became a common parlance, a designation for script, a colloquial equivalent of the literary word lipi and the Chinese pilgrims adopted this term siddham for the form of the Indian script that they found in use there in the 7th-9th century. Since the boards used for teaching this script were called 'siddham writing boards' this term was later used as a title of texts containing elementary writing lessons.

In China and Japan the name Brāhmī actually refers to the siddham script. Another northern Brāhmī derived script is Tibetan devised for writing translations of Sanskrit texts around the seventh century AD. The Hangul writing system of Korea is believed to have been created under the influence of the Tibetan script.

The Japanese write mantras in artistic Siddham Nāgarī script which was not purely a writing system but a visual medium of an intrinsic dimension. It is the Nāgarī script of eighth-ninth century which was introduced to the great monk scholar Kōbō Daishi by

the Kashmiri scholar Prājña. It has been designated by the Japanese as Shittan, a corruption of Sanskrit term Siddham. Kōbō Daishi started the study of Siddham letters. They were used in northern India from sixth to twelfth century AD as the northern Brāhmī script. Most of the scriptural manuscripts taken to China during the T'ang dynasty (AD 618-907) were written in Siddham characters.

This form of Nāgarī has a calligraphic charm of its own, in expressive curves and subtle nuances of brush and ink. It is also written in sturdy and dynamic strokes of a wooden stylus.

Many Japanese who do not know Sanskrit are familiar with the Indian Siddham letters. Thus Sanskrit sūtras inspired the finest calligraphy and printing styles in Japan. No book was printed outside a temple. The oldest Japanese manuscript is a commentary on the Lotus Sūtra by Shōtoku Taishi (573-621). He was a symbol of a special relationship between Buddhism and the state. The earliest surviving example of printed document in Japan is Hyamanto darani, One Million Pagoda dhāraṇī, produced between 764 to 770 by the orders of the Empress Shotoku, as thanksgiving for the defeat of a rebellion. Emperor Shomu (701-56) strongly promoted copying the entire Buddhist Tripitaka. Thus sūtra copying became a major industry in Japan. Wooden tablets called sotōbas i.e. stupas, written in Siddham letters are often found in cemeteries.

Sanskrit is a common linguistic inheritance of India and Japan. In Japan 'bandai' was used in place of truly yours at the end of a letter. It is Sanskrit 'vande'. The Japanese word 'tsunumi' for drum is Sanskrit 'dundubhi'

Creation of a New Cultural Idiom and Civilization

In the Tibeto-Mongol world translation of Sanskrit texts and adoption of its script resulted in creation of a new cultural idiom and civilization. Over the centuries, Tibetans have preserved a rich heritage of Sanskrit texts in translations. They are sacred to them, and receive divine honor because they embody the word of the Buddha and contain the knowledge coming from his land. These Sanskrit texts reached Tibet, the Land of Snow, by the efforts and tenacity of the scholar missionaries both from India and Tibet. The task was accomplished by ignoring the dangers and discomforts lying on their way. Tibetan scholars translated in collaboration with the Indian masters, the texts on various fields of knowledge from Sanskrit, for a perfect understanding of the Indian theories. Temples and hermitages were no disturbance zones and the most suitable places for them to undertake the momentous task. Indian and Tibetan scholars were assisted by Nepalese Paṇḍits also, e.g. Śīlamañju and Śāntibhadra.

Some of the Indian scholars went to Tibet on invitations by the court, others left India to escape the raging Islamic storm. A large number of Buddhist scholars migrated to western Tibet from Kashmir where Buddhism was a flourishing religion. Tantric system in Tibet was designated as Kashmiri system. There are three important periods of

Tibetan literature—the first, the classical period is from the mid 7th century to the end of the 14th century. It began with Thonmi Sambhota. It was a period of major translations from Sanskrit. It came to a halt after the invasions by Chingis Khan and Bakhtyar Khilji when universities at Nālandā, Odantapurī and Vikramaśilā were destroyed. The second began in the early 11th century and ended by the 17th, an era of fresh impulse. The third period beginning in the first quarter of the 18th century saw Tibetan language as the sacred language of Higher Asia.

In AD 629 king Naradeva, 32nd descenaent of an Indian royal family, became the initiator of Buddhism and Buddhist literature. He commissioned Thonmi Sambhota, one of his ministers, to go to the Āryadeśa and study in Magadha both under Brāhmaṇas and Buddhist scholars. Before that time there was no alphabet in Tibet. Thonmi Sambhota came to India accompanied by sixteen scholars. He modeled alphabets for Tibet on the basis of the Nāgarī letters. On going back he composed eight works on grammar and writing. The king himself studied his grammar in aphorisms (sūtras). He undertook one of the greatest literary ventures, which continued for a thousand years.

Tibet became one of the most powerful nations in the 8th century. Translation of Sanskrit texts came to be undertaken in real earnest and on a larger scale than before. It reached its peak in the reign of king Ral-pa-cen, in the first half of the 9th century. During his period the existing translations were revised and those, which had not been rendered into Tibetan, were at once accurately translated. More than half the texts contained in the present Tripitaka were translated during that time, with meticulous care both in the use of terms and in modes of expression.

The next king Lang-dar-ma was a rabid anti Buddhist, so the translation activities came to a standstill. But it was again revived when Rin-chen-bzang-po came to the throne in the second half of the 10th century and the head of the Vikaramaśilā University of India, Atīśa Dīpaṅkara Śrījñāna went to Tibet. He was given the super royal reception for his deep learning, purity and demeanor. Tibetans discovered the path of exalted excellence under his guidance. He worked there for thirteen years and finally died there in AD 1053. But wherever Tibetan Buddhism prevails, he is remembered as the highest of all the venerables.

Translation of Sanskrit works went on till the end of the seventeenth century. Definite rules for translation were laid down. Translations were exactly word-to-word, accurate, faithful and literal, and it was possible for everyone to study them. Each translation was jointly done by an Indian Paṇḍit and a Tibetan Lotsava or translator. Together they were called Lo-pan. According to the supplement attached to the Derge edition the number of Indian scholars engaged in translation was 107 and those from Tibet 222.

In AD 1340 various works were collected, carefully coordinated and properly classified by the great historian and redactor Bu-ston, into two collections—Kanjur and Tanjur.

The Tibetan classification was into—sūtras and śāstras. Sūtras are utterances of the Buddha and śāstras are those written by the subsequent teachers through interpretations. The sūtras are collected in Kanjur, in 108 volumes while the śāstras are in Tanjur consisting of 225 volumes. In all there are 1108 works in Kanjur and 3458 in Tanjur. Some of these texts are translated from Chinese and some from Apabhraṁśa. Kanjur and Tanjur are xylographs printed from wooden blocks. There have been several editions of Kanjur and Tanjur. Their complete sets are found at Vishvabhāratī in Shāntiniketan.

A number of texts on logic are included in Tanjur, for example—Pramāṇasamuccaya-nāma-prakaraṇa, Pramāṇa-samuccaya-vṛtti, Pramāṇa-vṛtti-kārikā, Pramāṇa-viniścaya, Ālambana-parīkśā, Trikāla-parīkśā-nāma, Hetu-cakraḍamaru, Nyāya-bindu-nāma-prakaraṇa, Hetubindu-nāma-prakaraṇa, Sambandha-parīkśā-prakaraṇa, Pramāṇa-vārttika-vṛtti, Vādanyāya-nāmaprakaraṇa, Pramāṇa-vārtikālaṁkāra etc. Prajñā-śataka-nāma-prakaraṇa, Nītiśāstra-prajñā-daṇḍa-nāma, Nītiśāstra-jantu-posaṇa-bindu-nāma, Gāthā-kośanāma, Śata-gāthā, Vimala-praśnottararatna-mālā-nāma, Chāṇakya-nīti-śāstra, Nīti-śāstra, Sāmudrika-vyañjana-varṇana, Tanu-vicaraṇa-śāstra-saṁkśepa, Vārdhakī-siddhilābhākhyāna, Nārisidhi-lābhākhyāna, Sukhadeva-siddhilābhākhyāna and Śālihotrīyasvāyurveda-saṁhitā-nāma are some of the important works translated into Tibetan from Sanskrit.

Among famous Tibetan scholars, a famous collaborator was, Rin-chenbzan-po (Ratnavajra), the disciple of Gaṅgādhara. According to the available literary documents Rin-chen-bzan-po translated Sanskrit texts into Tibetan with the help of Indian masters, collaborators and disciples. His translations can be divided into three sections— a. 17 Sanskrit texts on śāstras and Tantras included in Kanjur b. 32 commentaries on sūtras c. 108 commentaries on the Tantras. Some of the collaborators were Śraddhākaravarman, Padmākaravarman, Subhāṣita, Kamalagupta, Dharmaśrībhadra, Subhūtiśrībhadra, Gaṅgādhara, Buddhabhadra, Vijayaśrīdhara, Tathāgatarakśita, Divākara and Atāśa.

Among them, Śraddhākaravarman collaborated in the translation of the following sūtras and commentaries: Homavidhi, sarva-śuddhi-saṁskāra-sūtrapiṇḍita-vidhi, Yog ānuttaratantrārthavātarasaṅgraha, Sarva-tathāgata-tattvasaṅgraha, Sarva-tathāgata-kāya-vāk-citta-rahasya-guhya-samāja and Śrīparamādi- Mahāyāna-kalpa-rāja, two commentaries on Prajñāpāramitā-navaśloka- piṇḍārtha and Hasta-bala-prakaraṇa Kāya-traya-stotra-vivaraṇa, Śrībhagavadabhisamaya, Heruka-viśuddhi, Sarva-buddha-samāyoga-tantra pañjikā, Sarva-buddha-samāyoga, Pradīpoddyotana, ṣaḍaṅga-yoga-ṭīkā, Vajrajapa- ṭīkā, Jñānavajra-samuccaya-tantrodbhava-saptālaṅkāra-vimocana, Piṇḍīkṛta-sādhana, Pañcakarma, Svādhiṣṭhāna-krama-prabheda, Abhisambodhikramopadeśa, Amṛta-kuṇḍalī-sādhana, Guhya-samāja-maṇḍala-deva-kāyastotra, Guhya-samāja-vivaraṇa, Samantabhadra-sādhana, Smantabhadrasādhana-

vṛtti, Guhya-samājābhisamaya, Saṅkśipta-maṇḍala-sūtra-vṛtti, Paramādi ṭīkā,

Māyājāla-pañjikā, Pratiṣṭhā-vidhi, Kāruṇodaya, Nāma-saṅgīti-vtti, Mañjuśrī-nāma-sangīti-ṭīkā, Vajravidāraṇī-dhāraṇī-ṭīkā, Vajra-vidāraṇī-dhāraṇīvyākhyāna-bṛhaṭṭīkā, Vṛtti-pradīpa, Ārya-mañju-ghoṣa-stotra, Mādhyama-bhāgatraya-vidhi, Piṇḍikrama-sādhana and Karmākara-stotra.

Sanskrit texts contained in the Tanjur and Kanjur have a historical and academic importance because most of the originals in Sanskrit are lost. There are around 45 grammatical texts in Tanjur which are not known in the history of Sanskrit grammar.

Sanskrit for the Builders of Great Empires

The Mongols are builders of great empires. There have been great authors, thinkers, artists and sculptors among them. Their history starts with the famous Chinghis Khan whose titles contained the words Cakravartī, Devātideva and Ārya. These titles are mentioned in the colophons of volumes of Kanjur. Chinghis Khan laid the foundation of the Mongol script in AD 1204 which is the beginning of Mongol literature. The first inscription is dated 1225. In AD 1269 a remarkable script known by the name Phagspa Ārya and Dörbeljin, was developed under the orders of Kublai Khan. Its use continued for full one century. A person with a knowledge of Devanāgarī can easily master it. The Mongolian script was taken over by the Manchus.

Phags-pa bla-ma enjoyed great popularity not only as the Imperial preceptor but also as a distinguished literary man who had contributed greatly to the literature and translation of his country. It was under his patronage that the celebrated Sanskrit works like Daṇḍin's Kāvyādarśa, Meghaduta by Kālidāsa and Buddhacharita by Aśvaghoṣa were translated into Tibetan. He begins the genealogical history of the Mongols with Chinghis Khan whom he called "Khan Cakravartin".

Sanskrit texts translated into Mongol are contained in the Kanjur and Tanjur, the greatest literary collections of the Mongol people. 1200 works occupy 100,000 pages in Kanjur while Tanjur is printed in 226 volumes containing over 3000 items of commentarian literature.

Late Prof. Raghu Vira, after coming back from his expedition to Mongolia compiled a Mongolian-Sanskrit dictionary. He found that the Mongolian language is amazingly close to India in linguistic expression, idiomatic usage, similes and concepts. They have different words for jñāna and prajñā. In the interior in Mongolia, one can find a herdsman interested in Daṇḍin's Kāvyādarśa and the one who seeks clarification of some points in Pāṇini's phonetics. The Mongol literature is rich in historiography, religion, philosophy, medicine and astronomy. The medical system of the Mongols follows Aṣṭāngahṛdaya of Vāgbhaṭṭa. Their calendar is governed by the Bṛhaspati cycle of sixty years. One of the mountains in Outer Mongolia is named Sumeru and another Vaidūrya. A lake is named after Durgā. Yama, Yamāntaka, Kāli and Mahākāla are often worshipped by them. The National flag of Mongolia is called Svayambhu,

pronounced as Soyombo. A President of the Republic bore the very significant name Śambhu, meaning 'born of peace'. Stories of King Bhoja and Vikramāditya are widespread under the name of Araji burji/Booji. The lyric of Kālidāsa, Meghadūta and the stories of Pañcatantra have also found a place of honor in Mongol literature.

Expressions and reflections of a Shared Sanskritic Culture

Sanskrit, the lingua franca of ancient times was the language of sacred literature, inspired and fashioned literary works in Southeast Asia. High erudition in it was the mark of culture for many centuries in these countries. Sanskrit served as the language of learning, contributed towards intellectual advancement, gave greatest amount of freedom of thought and action. It forms the substratum in the simple life of the people. An alphabetic culture was introduced with Sanskrit, and non-writing people became writing people who bestowed the highest honors to Maharṣi Vyāsa and Vālmīki.

The history of transmission of Sanskritic culture to Southeast Asia may be traced back to the history of Sri Lanka when Emperor Aśoka sent his son Mahinda and daughter Sanghamitrā to King Devānāmpiya Tissa in the third century BC. The Siṁhala language is in line with Hindi, Gujarati, Marathi, Bengali and others. The Siṁhalese have preserved interesting words which are lost or have become obsolete in modem Indian languages. While Sanskrit 'aśva' is nearly forgotten in modem Indian tadbhavas, Siṁhalese has it in the literary language and in several compounds like 'aś-govva' "horse-keeper,"aś-haia" "stable." The Siṁhalese language is important for understanding the evolution of modem Indian languages in their time-context for in it we are able to follow the development through more than two thousand years, first in inscriptions and then in literary works. It provides time-points to locate the histories of words.

Hindu immigrants from South India had gone to Indo-China before 3rd century BC. Sanskrit along with an alphabet of North Indian origin was introduced by Kauṇḍinyas. Then reached treasures of Indian literature, sacred and profane, to the people of Funan, which made it easier for them to communicate with other peoples of East and Southeast Asia where some developed forms of Sanskrit were used as lingua franca. Sanskrit was used as the language of administration in Cambodia uptill the 14th century. As a language of the elite its literature was seen as the most valuable source for advancement. According to the available lithic records in Cambodia, study of Pāṇini's grammar was highly placed. In Phnom Sandak inscription King Jayavarman II has been extolled for his knowledge of Pāṇini's grammar. While describing the glory of the king in the most extravagant phrases, a verse is added which has a double sense applicable to both the King and the grammarian.

The study of Sanskrit which flourished in Funan maintained itself vigorously during the early medieval period. Regular brāhmaṇa halls of learning were attached to Śiva temples and sometimes Śivāśramas which housed learned teachers and their

disciples were established. Most abstruse branches of Sanskrit learning seem to have fascinated their people. As the inscription of King Ādityavaman testifies, Sanskrit was studied at the Royal Court at least upto the fourteenth century AD.

The use of Khmer language in inscriptions engraved in AD 609 shows that it was being enriched by borrowing from Sanskrit. Tamils had regular contacts with Srilanka. Some elements have no doubt survived while others have undergone fundamental changes in the modern age of globalization.

The story of high intellectual levels of Funan had reached China. Monks were invited from Funan to assist in translation projects. Saṅghapāla and others went in the 5th-6th century. A Chinese military mission was sent against King Śambhuvarman, which had carried with it 1350 texts.

Chinese pilgrims devoted time and energy to the study and translation of the Sanskrit sacred lore into Chinese language. A number of monks are mentioned in the inscriptions from Cambodia who were proficient in Sanskrit. Vidyāviśeṣa, a secretary to King Īśānavarman, had studied Buddhist doctrine along with Nyāya and Vaiṣeśika philosophies, and Sanskrit grammar. The works on grammar are extremely scientific. International reputation of Suvarṇadvīpa as a center of Sanskrit learning seems to have continued undiminished upto the beginning of 11th century AD. It was a time when Atīśa Dīpaṅkara Śrījñāna went there. He stayed there for twelve years and received instructions on Buddhism under the guidance of teacher Dharmakīrti, one of the greatest luminaries of the Buddhist world. At about AD 1017, Sanskrit works were sent to China.

Sanskrit Terminology: A Common Inheritance in Southeast Asia

Names in Sanskrit of islands, rivers, cities, hills, roads, institutions, people and places in SEA are the first to introduce impact of the language on the cultures of SEA: Java is Yavadvīpa, Keḍaḫ is Kaṭāhadvīpa, Ayutthiyā is Ayodhyā, Lobpurī is Lavapurī, Nakhon Pathom is Nagara Prathama, Furī is Purī, Holing is Kaliṅga, river Mekong is from Man Gaṅgā. Burī Rāma is Purī Ramyā from Rāmāyaṇa. Īsān is the northeastern direction Thailand. Other similar examples are: Nārikeladvīpa, Karpūradvīpa, Kāñcī, Nairañjana, Vārāṇasī, Candrabhāgā, Gomati, Kauthareśvarī, Madurā, Dwāravatī and Śrīkśetra.

The Thais named one of their rivers as Sarayu. They greet in the early morning as 'udaya swasti'. One of their universities is named as Chuḍālaṅkaraṇa. Daśakaṇṭha has become Thoskonth, karmaśālā means a workshop, karṇavedha is a ceremony of piercing ears, karṇapūra is floral decoration or ears, karaṇī is a method of finding a square or a cube root. A number of kingship terms in Thailand can be traced in Mahābhārata — naranātha, narapati, narendra, nṛpa, nṛpati, mahīkśita, mahīpati, lokanātha, rājendra, bhūpa, bhūpati, bhūpāla, bhūmipa, bhūmipati and bhūmipāla.

Thousands of Sanskrit words are found in Thai dictionary—kśatriya, kavi, kśīra, śatru,

pakśin and so on. Change in pronunciation is traced in the words like—bidā for father, mādā for mother. Jananī is pronounced as chonāni, vadhu as pathu, gambhīra as khamphi meaning deep, sundara as sunthon.

Indonesian two color flag with brilliant red on the top and pure white at the bottom, is named as dwīvarṇa. Half the names in Indonesia are in pure Sanskrit. The Malay language is spoken in Malaysia, Singapore, Indonesia, Brunei, Southern Thailand, Australia, Southern Philippines. Let me give some examples from the Malay language: Earth is bhūmi, sorrow/duhkha is duka, teacher is guru, skull/ kapala is kepala, great is mahā, same/sama is sama and north/uttara is utara. The Institute of Language and Literature in Malaysia is called Dewan Bahasa dan Pustaka. The National University of Yogyakarta is named Gajaḥmada. Name of a library in Indonesia is jñāna-bhuvana and of a school is Bhaktiyaśa. Some of the names of girls are Rati, Mālati, Sikhariṇi, Lakśmī, Śaśī etc. In the field of poetics names of meters found in Indonesia are: sragdharā, Śārdūlavikrīḍita, Vasantatilakā etc. The Indonesian airlines is named Garuḍa Airways.

In Indonesia Sanskrit phrases are widely used as mottoes for educational and social oraganizations. For example Indonesian navy says "jaleśveva jayāmahe". Besides in Indonesia, there are large communities of Javanesespeaking people in the neighbouring countries such as East Timor, Malaysia, Singapore, Australia, and also Hong Kong and Taiwan, Suriname, the Netherlands and New Caledonia. The Javanese speakers in Malaysia are especially found in the states of Selangor and Johore.

The Javanese language has a rich vocabulary, with many foreign loan words as well as from the native Austronesian base. Sanskrit has had a deep and lasting impact on the vocabulary of the Javanese language. The "Old Javanese – English Dictionary", written by professor P.J. Zoetmulder in 1982, contains approximately 25,500 entries, over 12,600 of which are borrowings from Sanskrit. Clearly this large number is not an indication of usage, but it is an indication that the Ancient Javanese knew and employed these Sanskrit words in their literary works. In any given Old Javanese literary work, approximately 25% of the vocabulary is derived from Sanskrit. In addition, many Javanese personal names have clearly recognisable Sanskrit roots.

A large number of Sanskrit words are still in usage. Modern Javanese speakers refer to much of the Old Javanese and Sanskrit words as kawi words, which may be roughly translated as "literary". However the so-called kawi words are sometimes Arabic also. There has been significant word borrowing from Dutch and Malay as well. But borrowing from Sanskrit is the most extensively as from Sanskrit.

Khmer language as it has been used in the inscriptions shows that it was being enriched by borrowing from Sanskrit language. Texts in Burmese on religion, philosophy, grammar, literature, medical sciences are full of Sanskrit vocabulary.

Many of the post independence educational institutions of national importance in Srilanka have their mottoes in Sanskrit:

University of Colombo : Buddhiḥ sarvatra virājate (brajate)
University of Moratuva : Vidyaiva sarvadhanam
University of Peradeniya: Sarvasva locanam śāstram

Study of Sanskrit in Southeast Asia requires a wider perspective, incorporating the documents, scattered in lithic and literary works. A comprehensive study is essential of the changes introduced at the macro and a micro level of civilization and culture, prevailing there before Sanskrit reached the island countries. Their political history, religious and philosophical systems, customs and traditions, even geographical conditions are not to be ignored because languages do not stand in isolation, they advance with advancement of civilizations and later serve as a mirror to reflect their characteristics. New inventions require new terminology. The source for new terminology and enrichment of a language must be rich. In the early years of Christian era Sanskrit was the source language in the countries of Southeast Asia. It became a language of the intellectual elite.

The most valuable works in Sanskrit: Rāmāyaṇa, Mahābhārata, Purāṇas, Āgamas, and the works on philosophy, Nīti-śāstra (science of ethics and morality), Kāvya (poetics), Alaṅkāra (rhetorics), Chanda (prosody), grammar and lexicons were known and trans-created in Southeast Asia, especially Indonesia. The people inhabiting the island countries began to record their heroic deeds in Sanskrit. Study of Sanskrit in Southeast Asia begins with these lithic records written in Sanskrit in the scripts derived from Indian scripts. All the known examples of scripts found in inscriptions in Southeast Asia show different types of Brāhmī, datable to the period from the 2nd to the 5th century AD. The earliest examples are written in a script that is strongly reminiscent of that of the Kuṣāna inscriptions of probably the 2nd century AD, while apparently later inscriptions are in a kind of Gupta script. In Laos, the beginning of script goes back to 1283 AD; lithic records begin to appear from that period onwards. Their script known as Dhamma (=dharma) is used in inscriptions, poetry, romance, administrative records and correspondence etc.

The oldest inscription in the Indonesian archipelago belongs to a large group of inscriptions including inscriptions of the mainland Southeast Asia, particularly Malaya peninsula, southern Thailand, Cambodia and southern Vietnam. The scripts of these inscriptions are identified as Vengi script used in Veṅgī or Veṅgīpura, in the Godāvarī delta of present Andhra Pradesh and Pallava which was also used in some of the inscriptions in Srilanka. Local forms of scripts were based on Indian scripts, emphasizing the importance of local genius, and tastes.

Thirty inscriptions discovered from Telaga Batu to the east of the city of Palembang in Sumatra bear the inscription Jayasiddha yātrā, some of them have an additional

word sarvatattva; evidently they were laid by pilgrims as Telaga Batu was a place of pilgrimage. There are other inscriptions also which read 'śrīvijaya jayasidha yātrā' in order to celebrate a victory over Śrīvijaya. Three or four lines in Sanskrit in late Pallava script are written on bricks of hardened clay.

Role of Sanskrit in Polity

Sanskrit texts were studied for adopting a superior political system. The word upadhāśuddha, used in some inscriptions meaning 'found reliable after a hard test', is derived from Arthaśāstra. Sanskrit literature played an important role in formation and running the states.

Kauṇḍinya was the first King of the first state of Cambodia, Funan. He had married with a Kambuja Queen recognizing that cultural differences were not great. He reorganised the kingdom politically and diverted the political succession on male line. Funan made marvelous progress under Kauṇḍinya and his successors. Educated leaders migrated from India, Burma and Malay. Moreover, Funanese themselves played an important role in shaping their culture.

The second Kauṇḍinya made considerable changes in the court ceremonies and the rules of protocol on the basis of Sanskrit texts giving fresh impetus to the study of Sanskrit. He introduced Śaka era and made Śiva the patron deity of the king, to be worshipped in liṅgga form. The king was equally devoted to Viṣṇu. Inside the temples, foundations were laid for religious as well educational activities. They later also became places for charity and entertainment. Brāhmaṇas of Funan were well versed in Vedas and Vedāṅgas. Sanskrit written in the inscriptions is faultless.

In Burma, Sanskrit and Pāli were given state patronage. Orders were given according to their constitution for protection of the two languages.

Royal ceremonies

Vedic yajñas and ceremonies performed by the kings in Southeast Asia symbolize how much did they strive and sacrifice, put their hearts and souls, to attain, to achieve as much as their strengths: physical, mental and social could permit. These performances incorporated individual, social and national ideals. There is no space for passivity, inactivity, otherworldliness to the exclusion or practical ignoring of earthly life.

Jayavarman II introduced Vedic Rājasūya rites and hereditary position of the hota besides that of purohita. Hotā was the priest of Ṛgvedic yajñas while purohita was the chief priest for all worship rituals. The Ṛgvedic hota was a continuing institution of the Cambodian state from the ninth to the fourteenth century. Inscriptions present regulations regarding the bathing place (tīrtha) of Bat Chum where only the hotā and the brāhmaṇas who knew the Vedas could bathe. Agnihotras were performed daily. The sound of the Veda was invoked for protection against the enemy in the Prasat

Andom inscription of Jayavarman IV. The inscriptions refer to constant performance of yajñas.

When Jayavarman II founded the state of Cambodia, his coronation ceremony was called Aindrābhiṣeka. The new state was sanctified in perpetuity. The rites included construction of a golden mount at the centre of the new capital, consecration of a new coronation icon and performance of ègvedic rites. Such symbolic rites have conditioned the polity in the countries of Southeast Asia. Indra plays an important role in the coronation ceremonies of Thailand from the mid fourteenth century to this day. Aindrābhiṣeka was a great coronation, mahābhiṣeka ceremony of the Ṛgvedic rājasūya tradition as elaborated in the Aitareya brāhmaṇa. Jayavarman II performed this rite which lent him charismatic authority. This ritual objectified and institutionalised his charisma. Cambodia's royal ritual was taken over by Thailand. The renown and splendor ensuing from the performance of ceremonies of coronation was strengthened by the Āgamic rites which was usually followed by Aśvamedha. A fire altar for Aśvamedha ceremony is discovered in Indonesia from Chandi Cheto

Malay state was known as 'Nagarī' from Sanskrit 'nagara' while the ruler was styled as 'rājā'. As the indigenous Malay ruler was already considered to be invested with spiritual power, the Indian idea of king has a portion of godhead easily took root in Malay and the archipelago. Monarchies identified themselves with the gods they worshipped under the influence of the concept of 'devarāja'. A king's consecration ritual became elaborate and symbolized of his special status of being invested with an element of divinity. The ceremony is still performed nowadays at the enthronement of a Malay Sultan but under a different veneer. First the king is anointed, then he wears ornaments; he lets the lighting seal with the handle of thunder be placed in his headdress. The ritual is symbolic of monarch's supreme authority on earth like Indra's in heaven. As kings wanted to identify themselves with divine beings, they wanted their capitals to be built on the pattern of Indra's kingdom on mount Meru. They tried to build them as replicas of heaven as described in Sanskrit literature. Many titles of the Malayan kings, ministers and governors and Government officials are of Sanskrit origin.

The Sultan is entitled as 'Seri Pādukā' while ministries are known as 'menteri'. The ancient Malayas seem to have been a happy and extrovert people.

The Tantras in Sanskrit state that a golden liṅga should be worshipped when anyone desires sovereignty. Highest honor is given to National Palladium: Prah Khan, the sacred sword, a symbol of the lightening of Indra, the palladium of the realm, used in the coronation rites of Jayavarman II, is kept to this day in the royal palace. As a rule it must be kept spotless. It is believed that to withdraw the sword from its scabbard without propitiatory rites would induce catastrophe to the realm.

As the sacred and secular sovereignty denoted by Brahmā/Prajāpatīśvara, as the continuity of the vital flow of the universal (jagat) into the stability of the terrestrial

kingdom (rājya), the icon was used by Jayavarman II for his Aindra Mahābhiṣeka and his Devarāja-Indra icon, became the royal symbol of the Cambodian state. Wherever the capital was transferred by his successors it was taken to the new 'nagara'. A parallel tradition existed in Champa. The Bhadreśvara Swāmi consecrated by Bhadravarman at Myson became the National Palladium of the Chams.

Rāmāyaṇa and Mahābhārata: Inspiring Social, Spiritual and Political Lives in Asia

Rāmāyaṇa and Mahābhārata are adopted in a number of spheres of social life as a source of ideal life. Episodes taken from them are played in the forms of shadow plays and dance dramas in Indonesia, Malaysia, Thailand and Burma. For millions of men, women and children Rāmāyaṇa has a profound effect on their spiritual progress and culture. It is not just a book of beautiful poetry, it is a Dharma Śāstra expounding lofty ethical ideal.

Rāmāyaṇa has a very strong influence on the Thai way of life, from Royalty to commoners. All the kings of the Chakri Dynasty are given the title of "Rāma". The present King Bhūmipol Adulyadej, is Rāma 9th. People of all classes and education levels know the stories from their childhood. King Rāma 2nd translated the Indian version of Rāmāyaṇa into Thai and it is included in school and university curricula. It has become part of Thai literature and has been adapted to suit Thai culture. The story of Rāmāyaṇa has been painted on the walls of the Royal temple. Beautiful pictures of the main characters can be often seen printed on a variety of objects. Dolls representing these characters are very popular with the tourists. The Rāmāyaṇa has also an impact on the culture and arts of the countries in South East Asia.

In Thailand the story of Rāmāyaṇa is painted as murals in the cloisters of the Royal Temple. The statues of enormous Asuras stand around the temple with their clubs to protect the place. One can see beautiful pictures of the main characters of Rāmāyaṇa on art pieces of different types of material especially papers. Sometimes they are printed on shirts and skirts. Dolls representing the characters are very popular with the tourists. The Rāmāyaṇa has a profound impact on the arts and cultures of Southeast Asian countries.

When and how Rāmāyaṇa came to take a place of pride in Myanmar's heart is a topic for academic debate. But the oral tradition of the Rāma story can be traced as far back as the reign of King Anawrahta (A.D.1044-77), the founder of the first Myanmar Empire. In later periods there are ample archaeological, historical and literary evidences to prove that Rāmāyaṇa had entered into Myanmar's cultural sphere at an early date. At old Bagan is a Viṣṇu Temple known as Nat Hlaung Kyaung which is adorned with some stone figures of Rāma and Paraśurāma. The Rāma story is depicted in the Jātaka series of terra-cotta plaques on the panels of Petlcik Pagoda in Bagan.

In a stone inscription in the Mon language, King Kyanzittha (A.D.1084-1113) of Bagan dynasty proclaimed that in his previous existence he was a close relative of

Rāma of Ayodhyā. Rāma has been continuously present in the cultures of the post-Bagan periods. In all media of visual arts and all forms of literary art, Rāmāyaṇa was the favourite theme. Contacts with neighbouring countries with Hindu cultural influence such as Linzin (Laos), Zimme (Chiengmei), Ayuthia (Thailand) and Malayu (Malaysia) further contributed to the development of Rāmāyaṇa as a popular theme in Myanmar performing arts.

In spite of the mod and pop cultures through entertainment media, Rāmāyaṇa remains to stay. New generations adopt Rāmāyaṇa as the theme of their artistic creations and means of expressing their inner feelings. One modern novelist pen-named Chit Oo Nyo wrote a fiction entitled Achit Shone Thama, Daśagiri (Rāvaṇa, the Loser of Love) based on Rāmāyaṇa. With the same title, a pop song was composed and it was first sung by a noted vocalist Accordian Ohn Kyaw and later by a pop star Hlwan Moe. It is still a favourite of the young. There are yet other novels, short stories and songs with the trappings of Rāmāyaṇa.

Sanskrit Calender in Asia

The Indonesian calendar gives space to Śaka Samvat. The Sanskrit calendar is used on mainland Southeast Asia in Cambodia, Laos, Thailand, Myanmar and Sri Lanka in several related forms. It is a luni-solar calendar having months that are alternately 29 and 30 days, with an intercalated day and a 30-day month added at regular intervals. All of its forms are based on the original third century Sūrya Siddhānta, and not its modern form.

In Thailand four types of eras are used: Anchansakarāt (from 10 March 691 BC) (rarely used), Buddhasakarāt (Buddhist Era or BE, 11 March 545 BC) BE–AD is now 543 in Thailand, Mahāsakarāt (17 March 78, same as the Śaka Era in India, used in Thailand until the mid-13th century, standard in Cambodia), and Chūlasakarāt (22 March 638) (adopted in Thailand mid-13th century, standard in Burma).

Mohā Songkrān is the name of the first day of the New Year celebration. It is the end of the previous year and the beginning of a new year. People dress up and light candles and burn incense sticks at shrines. Members of each family pay homage to offer thanks for the Buddha's teachings by bowing, kneeling and prostrating themselves three times before his image. For good luck, people wash their face with holy water in the morning, their chests at noon, and their feet in the evening before they go to bed.

There was a turning point in Philippines in the 16th century with the coming of Portuguese when they embraced Christianity. But in the coastal forests one can still hear the names of months of caitra and vaiśākha.

Sūrya Siddhānta, a book on astronomy was taken to Āmrapura, i.e. Mandalay in North Burma in 1786 by Bhavānī Dīn, a learned paṇḍit of Banaras. It was later translated into Burmese and served as the basis for Thandeikta which has been used for astronomical

matters. The Burmese use many Indian astronomical terms, e.g.: did (tithi/date) and adimath (adhimāsa/intercalated month). The Burmese Zodiac is divided into twelve rathi (rāshi/zodiac):

Sanskrit	Burmese	Sanskrit	Burmese
Meṣa	Meikth	Vṛṣabha	Pyeittha
Mithuna	Medon	Karkaṭa	Karakat
Siṁha	Thein	Kanyā	Kan
Tulā	Tu	Vṛścika	Pyeiksa
Dhanus	Danu	Makara	Makara
Kumbha	Kon	Mīna	Mein

Āyurveda: a System of Medical Science in Southeast Asia

Āyurvedic texts are the first in SEA to prescribe herbal medicine for various types of diseases. Herbal medicine has long been used by the Thai people in all the regions. The earliest record of the practice of herbal medicine in Thailand is found in the writings of Sukhothai period (13th century) known as "Triology of Phra Kuang". Around 10,000 volumes of such works have been discovered. One of the most famous traditional medical texts was inscribed on the walls surrounding the main temple of Wat Prajetupon Vimolmangkalaram near the Royal Palace. The writing was actually carried out during the reign of King Rāma III of the Chakri House.

More than two hundred years ago Indian medicine found a congenial soil in the islands of Indonesia. To this day Bali has preserved a rich āyurvedic theory and practice. Over 250 medical texts are known in palm-leaf manuscripts, e.g. Uṣada (Sanskrit: auṣadha) and Trināḍī. Āyurveda symbolizes India.

The alphabetic culture: Sanskrit scripts in Southeast Asia

In the west, the study of alphabet has been elevated to the status of a science and is called alphabetology. In ancient times Sanskrit scripts reached the island countries in all their glory, introduced an alphabet culture, bringing a revolution in the lives of the people in Southeast Asia. Then they began to record their experiences and achievements. From fourth up to the ninth century AD, we find Indian scripts exactly as they were used then in South and Eastern India. In the Southeastern corner of Kalimanthan or Borneo, in the state of Kotei were discovered four stone pillars inscribed in fourth century Indian script and Sanskrit language. It mentions an Aśvamedha yajña performed by King Mūlavarman.

Pallava and Grantha scripts in Sumatra

Thirty stone inscriptions, celebrating the victory of Śrīvijaya, found from Telaga Batu near Palembang, a place of pilgrimage in Sumatra, bear the inscription 'jayasiddhayātrā',

some of them have an additional word 'sarvasattva'. Some bricks, from 6th-10th century AD, found from there, bear inscriptions written in three or four lines in Sanskrit in late Pallava script.

In west Sumatra are found Sanskrit texts in Old Javanese and South Indian Grantha script. Most remarkable is the inscription from Suro Aso. In saka 1219, in the month of jyeṣṭha, on maṅgalavāra, King Ādityavarman became kśetrajña by the name viśeṣa-dhāraṇī. The Pallava Grantha script as adopted in Java led to the development of Sundanese, Maduris and Balinese scripts.

Scripts in Southeast Asia, modeled after Sanskrit scripts

It is a well known fact that writing was known in Buddha's time in India. The oldest available inscription is of 4th century BC. The Indian scripts from Brāhmī downwards have contributed the greatest share in the civilizing activity of ancient times. Writing followed religion. Wherever the Indian religions—Śaivism and Buddhism went beyond the political boundaries of India they were accompanied by Indian alphabet. Wherever they went, influenced and inspired development of new scripts.

There are more than a hundred Indian scripts prevalent outside India. They were carried both by the merchants and the scholars. It needs investigation because of being an unexplored labyrinth so far. Indian script Gupta in its slanting form is found in Central Asia. Other scripts in that area—Kuchean, Khotanese and Agnean are Indian derivations.

The Thai alphabet is derived from the Khmer alphabet which is modeled after Brāhmī script, much like the Burmese adopted Mon script. The Old Javanese alphabet is derived from Pallava Grantha script of South India of which the oldest peculiarities appear in the Dinaya inscription of 760 AD. Pre Nāgarī script is used in the 8th century. Stone inscription from Sukhothai (AD 1283) attributes the invention of the Thai alphabet to King Rāmakhemheng. Old Malay was written in Pallava and Kavi scripts as evinced by the stone inscriptions. North Indian script was gradually replaced by South Indian.

A Shared legacy in the Ruined Temples and Stone Inscriptions Vietnam

Champa/Vietnam was a renowned centre of Sanskrit and Buddhist learning. Its people trace their origin to Uroja, Vichitravīrya and Bhṛgu. The Dong Duong stelae of Śaka 797 (AD 875), giving the genealogy of King Indravarman II states that the first king was sent to the earth by Śiva. The inscription engraved o the four faces contain respectively 24, 24, 23 and 31 lines. The metres used in this are: Sragdharā, Śārdūlavikrīḍita, Indravajrā, Aryā, Mālinī, Upajāti, Anuṣṭubh, Pthivī, and Vasantatilakā.

The history of Champa has been reconstructed from AD 192 on the basis of inscriptions and Chinese annals. They were a major catalyst of culture in Asia. The first Sanskrit

inscription of Southeast Asia is from Champa. It is the Vo-Canh rock inscription from Nha-trang district of Vietnam (formerly known as Champa), dated to the second or third century AD on paleographic grounds. It is written in south Indian type of script which can be compared with that of Ikśvāku inscriptions of Andhra Pradesh. Inscriptions in Champa are often bilingual, written partly in Sanskrit and partly in Cham, in a script which is similar to the south Indian writing. The Tra-kieu inscription of the seventh century is in Sanskrit and celebrates Valmīki.

The Sanskrit epigraphic records are confirmed by Chinese sources. In AD 752 Emperor Shomu of Japan invited Buddhasthira from Champa for the sumptuous consecration ceremony of the Daibutsu Roshana (Rocana Buddha) at the Todaiji monastery. He introduced Sanskrit music and dance in Japan and it is a part of imperial repertoire to this day. A Chinese military mission was sent against King Śambhuvarman to bring 1350 Sanskrit Buddhist works as war booty to China.

The Chams had no resources of population and they succumbed to an unequal collision of population in the nineteenth century. Fragments of their enchanted glory can be seen in folklore, which is still full of stories of Indra, called Yan In or "God Indra." He is associated with the construction of a dyke above the valley of Song Luy, which magically dams up the celestial waters. In years of severe drought, the Chams pray to him to release the waters.

Mark of Cambodian Culture: High erudition of Sanskrit

The kingdom of Funan was founded by sage Kauṇḍinya, who married the Nagi Queen Soma. This kingdom is referred to in the Chinese texts from the third to the seventh centuries. Sanskrit was the official language of Funan. The use of the Pallava script speaks of the cultural majesty of the Pallava kings.

Cambodia is the only country named after aṛṣi. Kambuja kings were descendants of Kambu Svayambhuva. Jayavarman II came to throne in the ninth century. He liberated Cambodia from Javanese vassalage. There is an unbroken line of rulers from him to modem times. He founded Angkor around the fertile area of the Great Lake of Tonle Sap that is inundated by the Mekong. The word Angkor is the Cambodian pronunciation of Sanskrit 'nagara'.

Over a thousand Sanskrit inscriptions in ornate kāvya style reveal the religious, social and political life of Cambodia. The Sanskrit inscription of Jayavarman VII reveals the magnitude of the Rājavihāra of Ta Prohm where the King had set up an image of his mother as Prajñāpāramitā. It had 439 professors and 970 scholars, and 66,625 people were employed to serve the deities of the temples. The inscription further relates that there were 798 temples and 102 hospitals in his kingdom.

A high erudition in Sanskrit marking the culture of Cambodia for many centuries, has been amply proved by the Sanskrit inscriptions which have been found in large

numbers all over Cambodia from 5th to 4th century AD. The first collection of these inscriptions was published as early as 1885. The first dated inscription belongs to the reign of Jayavarman II (475AD – 512 AD). The Ankor Borei inscription of 533 AD probably represents the ruins of the ancient city of Vyādhapura surrounded by a rampart.

Sanskrit was used as the language of administration in Cambodia uptill the 14th century. As a language of the elite its literature was seen as the most valuable source for advancement. According to the available lithic records in Cambodia, study of Pāṇini's grammar was highly placed. In Phnom Sandak inscription King Jayavarman II has been extolled for his knowledge of Pāṇini's grammar. While describing the glory of the king in the most extravagant phrases, a verse is added which has a double sense applicable to both the King and the grammarian.

The verses in the inscriptions containing pun on the rules of Pāṇini indicate that the writers of those inscriptions were thoroughly conversant with the grammatical treatise. According to an inscription, King Yaśovarman himself composed a commentary on the Mahābhāṣya. The minister of the king was an expert in Horaśāstra. Manu is mentioned as a legislator. A verse from Manusmti is reproduced verbatim. A reference is made to Vātsyāyana as the author of Kāmasūtra and Viśālākśa as having composed a treatise on Nīti. The famous medical treatise of Suśruta is also mentioned in an inscription. The Pre Rup inscription contains four verses alluding to Kālidāsa's Raghuvaṁśa, repeating sometimes the very words used by the great poet himself. The records frequently refer to Trayī or Vedas, Vedānta, Smṛti and the sacred canons of the Buddhists and the Jainas. While going through the inscriptions from Cambodia one can

easily find allusion, alliteration, simile etc., commonly used in Sanskrit literature in India. Meters used in the inscriptions are Vasantatilakā, Upendravajrā, Upajāti, Malinī, Śārdūlavikrīḍita, Sragdharā, Āryā and Mandākrāntā etc. Such inscriptions bear ample evidence of a highly flourishing state of Sanskrit literature in Cambodia.

Prasat Kandol Thom (north) inscription is helpful for deciding the date of Śaṅkarācārya. An in depth study of Cambodian inscriptions from the Indian point of view is long awaited. They can be helpful in filling some of the gaps in Indian history.

Literary achievements and celebrations was a fashion in ancient Southeast Asia, especially in Cambodia and Indonesia. For example King Sūryavarman had ascended the throne in 1034 Śaka. Immediately after accession the young King performed the initiation (dīkśā) of the royal priest, studied different religious subjects beginning with sacred mysteries, celebrated the grand literary ceremony, 'śāstrotsava'. Reference has been made to the daily recitation of Purāṇas, Rāmāyaṇa and Mahābhārata in the inscriptions that reveal a thorough acquaintance of their authors with them. There were Brāhamaṇas proficient in Vedas and Vedāṅgas, ministers had a profound knowledge of Dharmaśāstras.

The Prasat Prah That inscription (Majumdar 1953:no.41) refers to the gift of a manuscript of Sambhava adhyāya, a work of Vyāsa, which should be a section of Ādiparva of Mahābhārata called Sambhava Parva. Imprecations are invoked against those who destroy the manuscripts deposited in the temples.

Kindling of the Intellectual Life in Indonesia

Rāmāyaṇa by Valmīki, mentions Yavadvīpa, a very apt graphic name Java and Amradvīpa for Srilanka. Kathāsaritsāgara and Jātakas, Arthaśāstra of Kauṭilya dating from C 300 BC refers to the commercial intercourse with Suvarṇabhūmi and some islands of the southern seas like Kalaśapura, Kaṭāhadvīpa, Karpūradvīpa, Siṁhaladvīpa etc. Brahmāṇdapurāṇa mentions Aṅga, Yava, Malaya, Śaṅkha and Kuśa islands.

Dvīpāntara is the original name of Indonesia found in Old Javanese texts like: Virāṭaparva, Nāgarakrtāgama. Amarakośa, a Sanskrit lexicon, also refers to it: dvipāntara gamanam samyatrā. The story of Satyanārāyaṇa told in Indian houses on the full moon day also talks about traders going there. Dvīpāntara means islands lying between the two great land masses: India and China. The Old Javanese has yet another name Bhūmyantara, and in semi translation Nusāntara, Nusa in Old Javanese is equivalent to dvīpa.

The rise of culture in the Indonesian isles is attested by seven inscriptions of King Mūlavarman, dated to ca AD 400 on paleographic grounds. By this century, the tradition of yajñas must have been fully established as the king donated thousands of cows to brāhmaṇas, built hospitals, and created an extensive irrigation system. The inscriptions were discovered on the Mahakam river. He erected a light-house (ākāśadīpa) that indicates a developed infrastructure for transnational commerce. It was the dynasty of Kundunga which has left the imprint of its glory in the Chinese name K'un-lun for the Southeast Asian region. The inscriptions of King of Tarumānagara from West Java, are of the fifth century. They reveal the use of the Pallava script of South India: Tarumā is the Tamil spelling of 'dharma'. The concept of the king as an incarnation of Viṣṇu and 'nagara' links the idea of the state with a social system leading to concentration of political power that developed large irrigation works to bring about economic prosperity. The interaction of Hinduism and Buddhism with Java and Kalimantan led to a higher state of civilization with an alphabetic culture, effective administrative machinery, a powerful system of vast public works for economic prosperity, development of metallurgy and sculptural techniques and implements for sculpting divine images, and sophisticated architectural complexes of temples. Temples led to contemplation; beyond mere physical seeing, it was the visualization of the Divine. Paintings, sculptures and architectural structures enhanced meditation. The sculptures and architecture of the candis represent the glory of classical Indonesia. The candies: Borobudur, Prambanan, and Kalasan, Sukuh and Ceto, down to the fifteenth-century, are pearls of the heritage of the emerald string of the Indonesian archipelago.

The world of the narrator, bard and poet is represented by the Old Javanese literature, like the lexicon Chandakaraṇa which includes metrics, grammar and alaṅkāra, the great parvas of the Mahābhārata, kakawins like the Rāmāyaṇa, philosophical texts like the Bhuvanakośa and San Hyang Kamahāyānikan. For instance, Dharmavaṁśa King Śrī Teguh Ananta-vikram-ottuṅga-deva initiated the auspicious undertaking of translating the Mahābhārata into Javanese (mañjavakna) so that the tradition may live in future. While this king carried out conquests, his queen presided over the creation of literature that became of immortal fame. Local genius created a new cultural idiom of Hindu-Buddhist culture and civilization in all its manifestations.

Lithic records are the earliest Sanskrit documents in Indonesia. Seven Sanskrit inscriptions were bequeathed by King Mūlavarman.

Four inscriptions by Pūrnavarman from Borneo c śaka 322, c 400 AD

Four inscriptions on stone pillars finely hewn into eight cornered shape were discovered from Kutei, the east of Borneo in 1880 written in Sanskrit language and fourth century Pallava Indian script. Kutei was a center of Indian art and culture. The kingdom seems to be prosperous. Brāhmaṇas were men of learning, aśvamedha yajña was the highest ceremony for over lordship. A golden image of Viṣṇu, images of Gaṇeśa, Nandī, Śivaliṅggas and other several images are discovered from there. Most probably, the inscriptions are about the first King Aśvavarmā, who was ceremonially initiated according to Hindu rites. Varman at that time seems to be a popular title taken by kings in Southeast Asia. In Cambodia, there are various names with the same title such as Jayavarman, Guṇavarman, Rudravarman and Bhadravarman. The first among these inscriptions says that Aśvavarman was the son of the great King Kundunga who established a kingdom. He had three great sons, one of them, Mūlavarma, performed a yajña ceremony and the pillar was erected by the brāhmaṇas:

Śrīmataḥ śrīnarendrasya kuṇḍaṅgasya mahātmanaḥ /
Putrośvavarmā vikhyātaḥ vaṅśakartā yathānśumān //
Tasya putraḥ mahātmanaḥ trayastraya ivāgnayaḥ /
Teṣāmtrayāṇām pravaraḥ tapobaladamanvitaḥ //
Śrīmūlavarmā rājendro yaṣṭvā bahusuvarṇakam /
Tasya yajñasya yūpoyam dvijendraiḥ samprakalpitaḥ //

Centers for Sanskrit Studies in Southeast Asia

Java was a famous center for studying Sanskrit as has been written by Itsing, the Chinese pilgrim who stayed there for six months to study grammar before coming to India. After that he came to Nālandā, stayed for ten years and then again returned to Indonesia, stayed for four years and translated a number of Sanskrit texts into Chinese. He has written in his memoirs that a few decades before him another Chinese scholar Hui-ning had come to Indonesia and lived there for three years to study Sanskrit

under the teacher Jñānabbhadra. Itsing has referred to popularity of Buddhacharita by Aśvaghoṣa.

Sanskrit brought profound thought which changed the ways of living and thinking, leaving a deep impact on all the spheres of life in Indonesia. A large number of Sanskrit manuscripts discovered from Indonesia witness a rich tradition of Sanskrit learning and writing. Most of them are written in Old Javanese or Old Balinese scripts which look close to each other and are derived from the Pallava script of South India. In the texts written in Sanskrit, verses are followed by commentaries in regional languages.

Creation of Sanskrit Literature

Indonesian literati had an access to all the branches of Sanskrit learning and they put these disciplines to the best of use in the emergence of their own creative literature like Rāmāyaṇa Kakavin, Parvas written in Old Javanese, a large number of texts on Śaiva philosophy, texts on Nīti and hymns written in praise of the divine. Parva Saṅgraha written in Old Javanese during the ninth century mentions the exact number of stanzas in Mahābhārata. It should be seen as an important reference to find out which version of Mahābhārata from India had traveled to Indonesia comprising the said number of stanzas.

Methods of teaching Sanskrit in ancient Indonesia are illustrated in the texts identified as 'saḥ vṛkśaḥ'. They are meant to teach intricacies of Sanskrit grammar and poetry. Svarasaṁhitā is an eclectic collection of stray bits of grammar, kāvya, bīja mantras, synonyms and the like. It contains fragments of Jānakīharaṇa, a Sanskrit kāvya on Indonesian soil. The classical curriculum of a poet comprised grammar, metrics, dramaturgy, lexicography and poetics. The Chinese pilgrim attests the study of Sanskrit grammar called 'śabdavidyā' in Java. Early versions of Sanskrit texts like Bhartṛhari's Śatakatraya, embedded in palm leaf manuscripts, are given a generic name 'Kṛtabhāṣā'. Kṛtabhāṣā means texts written to teach Sanskrit Bhāṣā.

Major systems of Sanskrit grammar like Pāṇini, Sārasvata, Vararuci, Kāśakṛtsna and Kātantra are represented in Indonesia, mostly their sections on sandhi, nominal compounds, and some declensions and conjugations. The Kārikās of Kātantra on the cases are known under the title of 'Kārakasaṅgraha' and are to be found in an Indonesian lontar entitiled 'Laṅkṛta'. Its purpose is stated at the end to be the authoritative interpretation and appropriate comprehension of the metaphysical or spiritual precepts of the guru. Bali has preserved to this day two different commentaries on Kārakasaṅgraha, one from the grammatical and the other from the philosophical view point.

Colophons of such texts are interesting for the history of Sanskrit literature. For example the colophon of the grammatical text by Vararuchi reads as:

Kātantrem ca mahātantre dṛṣṭvā tena manīṣiṇā
Bālāvabodhanatvāya kṛtaḥ kārakasaṅgraha/

If we assume the reading of Kantrem as Katantre then it can be assumed that there was a Mahātantra which was abbreviated as Kātantra and the present text is again an abbreviated text done by Vararuci. But if we accept the reading as Kātantram then it means that the present text Kātantra is an abridged edition of a Mahātantra. The grammatical text by Vararuci comprises of Sanskrit verses followed by commentary in Kavi. Svaravyañjana does not follow the Maheśvara sūtras, the alphabet are taught in the sequence of ku, cu, tu, tu, pu, The manuscript is written on paper.

Alaṅkāra or literary embellishment is known so far from the only text from Indonesia which commences with the words: saḥ vṛkśaḥ. This text records a faithful record of the oral teaching with the constant repetition of the phrases, as if it were a live tape recording of a classroom. It is an interesting document of ancient pedagogic. In India too a teacher sitting under a tree would commence his lessons in alaṅkāra-śāstra with the tree itself, for it was the immediate environment of the taught.

Chandaḥ-karaṇa is the earliest known chrestomathy, a comprehensive manual, comprising several elements including alliteration, prosody, rhetorics, giving metres, synonyms of Amaramālā and homonyms. It belongs to the genre of literary texts or reference works which were studied by aspiring writers as well as consulted by accomplished authors. Chandaḥ-karaṇa is the third dimension, the elegance of speech. It served as a practical compendium for aspiring poets of which Amaramālā was but a part. It begins by listing words with the same letter, in the sequence of Sanskrit alphabet. These words were required by poets for alliteration and other effects.

Learning Sanskrit is a must till today for elegance of style and creation of new words for new ideas. It was an established practice not so long ago that Jānakīharaṇa was one of the texts studied by those in Srilanka who desired to obtain proficiency in Sanskrit language.

Several Rāmāyaṇa texts were prevalent in Indonesia: Jānakīkāvya, Caritra Rāmāyaṇa and Bhṭṭikāvya. The Indonesian version of Rāmāyaṇa known as Rāmāyaṇa kakavin and its relationship with the Bhṭṭikāvya deserves a detailed analysis. The opening verse of the Rāmāyaṇa Kakavin can be compared to the Bhaṭṭikāvya thus:

Abhūt nṛpatiḥ vibudha sakhaḥ
Hana sira ratu dibya renon
Parantapaḥ
Praśasta ring rat musihnira pranata
Śrutānvitaḥ
Jaya paṇḍita rin aji kabeh
Daśaratha ity udahṛtaḥ
San Dasharatha nāma ta moli

Indonesian lontars have conserved some early versions of Sanskrit texts, for instance there is a known version of Bhartṛhari's work with the captions: lokayātrā, sṁsāra-nindā and viśaya heyatā.

Ślokāntara is an important text consisting of 83 ślokas in Sanskrit followed by commentary in Old Javanese written on palm leaves. In general it corresponds to the Nīti texts of Sanskrit literature. It deals with ethical topics, without any systematic classification like truth, charitable gifts, vidyādāna or imparting knowledge, the law of karma, diseases of persons descending from hell as against the joys of those coming from heaven, the five yamas and so on.

Kavi, or Bhāṣā Kavi, the language of poetry, and the script Kavi were introduced in the 8th century into Java by immigrants from Gujarat, but according to some scholars it was a local and a later development of a south Indian script during 5th century AD, most probably from the Coromandal coast. A Javanese tradition quoted in 'Aji Śaka', attributes the introduction of writing into Java to a Brāhmaṇa called Tritresta. Some scholars accept it have originated from early Grantham. Prototypes of lithic Grantha character are found in the distant lands of Malay archipelago and the coats of Indo-China.

All the texts on Śaivism found from Indonesia are written in Sanskrit with a commentary in Old Javanese following each stanza. None of them has been found going parallel to any text in Sanskrit so far. But their in depth study may lead to a better understanding of Sanskrit and Tamil texts on Śaivism.

Bhuvanakośa is the earliest and the largest Śaiva text discovered from Indonesia, written in Sanskrit followed by a commentary in Old Javanese. The text is divided into eleven chapters called paṭalas. The second half of Bhuvanakośa talks about caryā as a method to be one with Śiva. The first method among them is besmearing the body with ashes, bhasmasnāna, an act of a Pāśupat ascetic, which purifies. One surrenders oneself in one's mind to the supreme lord until the goal is achieved. Then one does not return from the state of liberation. The Supreme lord is regarded both as sakala and as niṣkala in manifestation. Bhuvanasaṅkśepa is another important Śaiva text in which Lord Śiva, the first preceptor of the doctrine reveals the highest reality to Kumāra Ṣaṇmukha and Bhaṭārī Umā. There are 115 stanzas followed by commentary in Kavi. It deals with the body as the bearer of the gods (deho devaśarīrabhṛt), the correspondence of the macrocosm and the microcosm. Umā and Kumāra are keen to know the yoga by which one who desires is able to attain emancipation. They already know scriptures revealing evolution of the world and they want to have an insight into the origin of the lord, the reason of his existence as he is the Creator of the world. Everything emanates from him and finally merges into him.

Bṛhaspati-tattva is a work on philosophy. Parallel thoughts and phraseology to every significant statement in Bṛhaspati-tattwa are found in India right from Kashmir and Nepal upto Bengal, Orissa, Andhra, Tamil, Kerala and Gujarat. 'Śivarātrikalpa' is based on a Telagu original. The Indonesian manuscripts are important for a study of the early phases of modern Indian languages.

Sanskrit became a source, an elixir of life for the Old Javanese poets and prose writers who assimilated Sanskrit terms for higher levels of thought to such an extent that in the Old-Javanese-Dutch dictionary there are 6790 Sanskrit words and 6925 words of Old Javanese.

Bali is a land where Sanskrit has made us co-participants in culture. Saṁskāras from birth to death are performed in Sanskrit. Water from Gaṅgā is taken as sacred because sacredness of rivers is well known in Southeast Asia. Water has been recognized as purifying agent, both physically and spiritually. This led to religious injunction that no ceremony could be performed without a bath preceding it. Bathing places in India as well as Southeast Asia are known as tīrthas, places of pilgrimage. Similar verses are recited during ceremonial bath:

Gaṅge ca yamune caiva Godāvarī Sarasvatī /

Narmade Sindhu kaverī jalesmin sannidhim kuru //

A large number of theosophists in Indonesia are fond of the Bhagavadgītā. Their airlines is called Garuda. One may go on endlessly giving such examples interwoven into the social life.

Cultural interactions

Cultural interaction gathered momentum in Malaysia in 4th-5th century but flowering of cultural and religious life can be seen from the 6th century onwards and in Java and Sumatra a little later in the fields of literature, arts, religion and other kinds of achievements when the gifted people of Indonesia assimilated the Sanskrit culture and gave it a beautiful form and content.

Sanskrit was popularized not only by the Indians but also by the people of Malay, Malacca and Java. The wide authority if Śrīvijaya or Śailendras and Majapahit empires facilitated the dissemination of Sanskrit cultural values in the far flung dominions.

National languages of Southeast Asia have plentiful Sanskrit loan words mostly used for expressing religious and philosophical concepts. Technical terms of sciences are as well adopted from Sanskrit. It is the source for coining new words. In the Malay dictionary the number of Sanskrit words will not be less than 750.

Today, Malaysia is an Islamic country but still Sanskrit forms the substratum in the simple life of the people in that country. In Malay language 'śuchi' is pure and clean. Suāmi, suara and suarga are svāmi, svara and svarga respectively, meaning husband, voice and heaven. Singa in Malay is an ancient title as well as lion. Siggasana means royal throne. Sĕtia and sĕtiavan are faith, fidelity, loyal and constant. Sĕru is sawa which means all. It is used in combination with other words meaning 'all' such as sĕ-sakalian (sarva-sākalya) or sĕru-sĕmĕsta-sakalian (sarva-samasta-sākalya). Sĕroja means lotus, sĕrigala is a jackal. Sĕri meaning charm and beauty, is a word of manifold usage. Sĕrinĕgĕri is the pride of the city. Sĕrimukha is the light of the countenance.

Sĕrikaya is the custard apple or the sugar apple. Sĕrapah (śāpa) means a curse, an imprecation. Sĕntosa is rest, peace, tranquility. Sĕnja (sandhyā) is evenfall. Sena means an infantry as well as an army. Sĕloka (śloka) is specially used for ironical or satirical poetry. It also means rhyme or verses. Sĕksa (śikśā) has the ancient meaning punishment. It also means tribulation or suffering. Saudar (sodara) is used for brothers, sisters, and even for the intimate friends whom one calls a brother or sister.

Malay patriarchal law was influenced by the laws described in Sanskrit texts. The code of famous Indian law giver, Manu as well as works compiled by other Indian jurists, were well known in Malaysia. Death as punishment for some types of crimes, torture and imprisonment, systems of fine, gradation of penalty etc. are a number of features found equally in India and Malaysia.

Chinese pilgrims often visited/stayed in Malaysia. Chinese pilgrim I'tsing spent six months in Śrīvijaya learning śabdavidyā (grammar), from there he went to Jambi and then to Kedah on the west coast of Malaya peninsula.

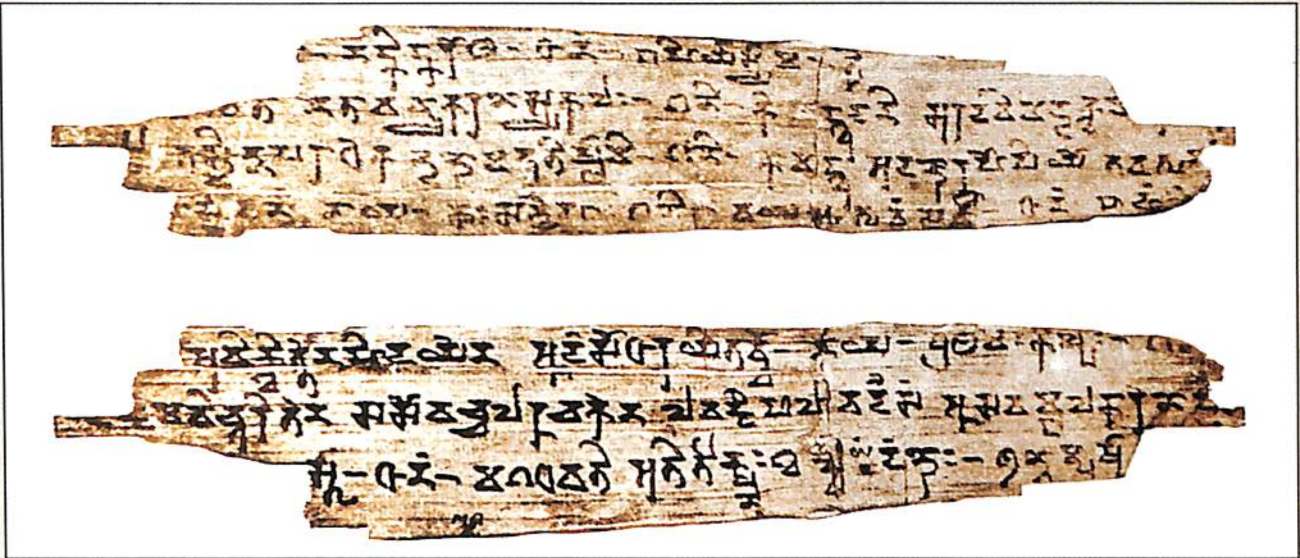
A number of sanctifying ceremonies called saṁskāras as described in Sanskrit literature are traced in the social lives of the people of Southeast Asia. For example in Malaysia melenggang perut is equivalent to a ceremony in the seventh month of pregnancy, in which the birth of a son is wished for.

The impact of Sanskrit lies in the sphere of loan words, rhetoric and prosody. Sanskrit loan words made deep inroads into not the vocabulary of Java but also of Malacca, Palembang, some areas of Sumatra, Borneo and coastal regions of Calebes. Prof. J. Gonda has pointed out that in the Old Javanese– Dutch dictionary of Juynboll there are 6790.... He has given the number of Sanskrit words in Malaccan dictionaries, vocabulary of south Celebes in the Bari language of Central Celebes, Phillippines, Cham-French dictionary, and many other languages tracing the impact of Sanskrit on these languages.

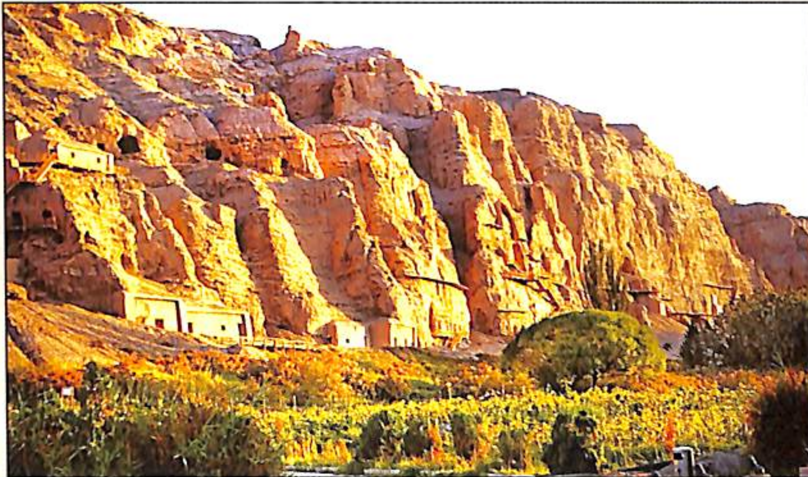
Sankrit has been a language par excellence. It contributed towards cultural advancement of many countries. There was a time when from Mongolia to Indonesia and Japan to Iran, Sanskrit had been an inspiration for arts and thought, language and literature, political and administrative systems, concepts of law and legality, and social, spiritual and political lives of the people. The cultural creations based on Sanskrit all over Asia are objects of esthetic contemplation, an appreciation of beauty and charm, nobility and fervor. But, today, we are standing on the threshold of the age of globalization when there is a threat to Sankritic cultures. Cultural foundations and social behavioral patterns are influenced by electronic media and regional cultural identities are losing ground. There is a question for the Sanskritists of today: in what ways Sanskrit still can play a valuable role in harmonious blending of the cultures for ushering into an era of peace and harmony.



Kumārajāva, a great Sanskritist of 4th-5th century, had a long cherished mission—propagation of the true spirit of sūtras written in Sanskrit. His father was a brahmaṇa from Kashmir and mother was a princess of a Central Asian kingdom, Kucha. He broke political, geographical, cultural and linguistic barriers; traveled through barren lands and rivers, mountains and forbidding terrains to bequeath to us a casket of sacred sūtras as the most authoritative presentations by translating them from Sanskrit into Chinese. He created pure, boundless and incredible versions of the Sanskrit sūtras as an obeisance to the sacred voice so that one could bathe in the pure pond of the Dharma.



Fragments of the oldest manuscript of a drama Śāriputraprakaraṇa, by Aśvaghoṣa from the Kushana period, second century AD, discovered from Kizil in the Turfan area of Central Asia



Kizil Caves, a hidden splandor, from where a large number of Sanskrit manuscripts are discovered



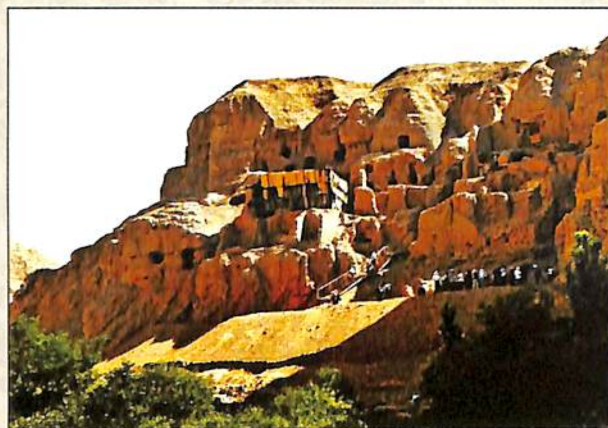
A Brāhmaṇa from Kumtura near Kizil

Śāriputraprakaraṇa, second century AD, discovered from Qizil in the Turfan area of Central Asia

The German expeditions to Central Asia discovered a large number of ancient Sanskrit manuscripts written in Brāhmī and Gupta scripts, strewn in the monasteries nestling among high mountains and waterless deserts. Among them are the fragments of a Sanskrit manuscript of the drama: Śāriputraprakaraṇa by Aśvaghoṣa, from the 2nd century AD, discovered from Qizil in the Turfan area. Kizil is one of the most famous sites situated on the Muzart river, where a multitude of Buddhist temples were discovered. A library of very old manuscripts on palm leaf, birch-bark and paper and inscriptions on wooden tablets were the oldest Sanskrit documents found from Kizil, written in different scripts. There are inscriptions in Tokharian language and Brāhmī script with a Buddha figure painted on a wooden board.



Kalpanā-maṇḍitikā, a narrative text, written to instruct and inspire people, discovered from Toyuq, Central Asia



Touyuq grottos, the earliest in the Turfan region
A large number of Sanskrit documents discovered from the site are significant for research on the social, political and religious life of the area.

Kalpanā-maṇḍītikā, a narrative text, written to instruct and inspire people, discovered from Toyuq, Central Asia

Hundreds of Sanskrit manuscripts are discovered in the Turfan Oasis Region and from the sites on the northern Tarim Basin Route by the German expeditions to Central Asia, between 1902 and 1914. Among them is Kalpanāmaṇḍītikā, a narrative text discovered in Toyuq in extreme fragmentary condition. It is written on palm leaf, smoothly, in very black ink. Investigating it from the handwriting perspective it is assumed that the text was written in India and then it was carried to Turfan. The verses are composed in meters like øikhariṇī, Vasantatilakā and Praharṣiṇī. It consists of ninety stories written on a variety of subjects. The text was written by Kumāralāta and translated into Chinese by Kumārajīva in AD 405. It does not exist in complete in original Sanskrit version, anymore.

Administrative and legal documents in Sanskrit from Central Asia



Farming and Food in Niya, 3rd-4th century, Stein 2nd expedition, British Museum Or. 8211/1414



A deed for the purchase of land in exchange for a carpet in Niya, 3rd-4th century, Stein 1st expedition, ink on wood, British Library, Or. 8211/1494

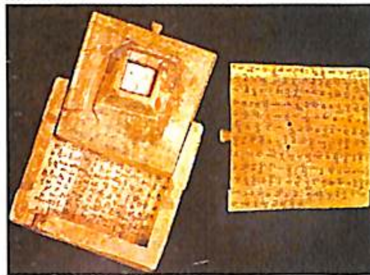




Death and inheritance in Niya, 3rd-4th century, Stein 1st expedition, ink on wood, British Library, Or. 8211/1610



A manuscript from Khotan giving lists of rations for various named individuals, British library, Or. 9212/1590



a. Administrative documents in Sanskrit written in Kharosthi script.

b. Contracts written on wood with ink for water rights and for the sake of a person, 8th century, Dandan-Uilik, Central Asia, British Library, Or 9268A and IOL Khot W1

A document on work and taxes in Niya, 3rd-4th century, Stein 2nd expedition, ink on wood, British Library, Or. 8211/1425





A donor inscription in Sanskrit from Bezeklik caves in Central Asia, decorated by Uigur kings

A donor inscription in Sanskrit from Bezeklik caves from Central Asia, decorated by Uigur kings

The Bezeklik caves were decorated by the Uigur Kings of Turfan. They are the only Central Asian people to have written the donor inscriptions in Sanskrit. Hence declensional cases are not always correct. When Chingins Khan had conquered them in the 13th century. The Uigur Buddhist monks were secretaries to govern his world empire. They gave to the Mongol their script and introduced a large number of Sanskrit words in the Mongolian language. The Praṇidhi scene shown here bears an inscription in the Central Asian Brāhmī that says that the king Ānanda Simha donated a parasol and jeweled-staff to the image of Lord Buddha. The Sanskrit transcription of the inscription is as follows:

Narendreṇa mayānanda-simha simhaparākrama
Cchatreṇa ratnadaṇḍena pūjito narapuṅgavaḥ//

तुरुष्काणां यक्षधारणी ॥

A Dhāraṇī in Old Turkish

इन्त्रि सुमि वरुनि
प्रचपति परतिवचि इसनि चन्तनि
अर्पि मननिकि वैरचनि क्रम-
शिरिस्ति किनि कन्त कन्तक
पतइ् मनिइ् मनिचरि परनति
उपपन्चिकि सतकिरि कैमवति
पुर्नकि कन्तिरकुविन्ति कुपलि
जक् अतवकि जल्लुक्लर्नीन्
इलिकि चनर्शपि चित्रिचिरि
जम कन्तर्वि तिर्कचकुति जम
मन्तलि पन्चलकन्ति सुमनि तिर्कि
जक् कुव्रकी पिर्लि तुपलि तर्कनत-
कि

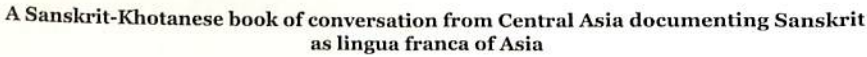
(संस्कृते यक्षनामानि)

इन्द्रः सोमो वरुणः
प्रजापतिर् भरद्वाज ईशानश्च चन्दनः
— — वैरोचनः काम-
श्रेष्ठः किनिकण्ठः कण्ठको
वडिर् मणिर् माणिचरः प्रणाद
उपपञ्चकः सातागिरिर् हैमवतः
पूर्णकः खदिरकोविदो गोपाल-
यक्ष आडवको नर-
राजो जनर्षभश् चित्रसेनश्
च गन्धर्वो दीर्घशक्तिश् च
मातलिः पञ्चालगन्धः सुमणिर् दीर्घो
यक्षः सपरिवारस् त्रिफली त्रिकण्ठ-
कः

A Sankrit dhāraṇī in Old Turkish

The Uigur Turks of Eastern Turkistan and Gansu were the only Central Asian people who have written their inscriptions in the Bezeklik caves in Sanskrit. In the years between 1285 and 1287 they compiled a catalogue of the Chinese canon giving the Sanskrit names of the titles of the Chinese texts. This was prepared under the auspices of the Emperor Kublia Khan. The Uigurs initiated the translation of the Sanskrit texts into Mongolian. The Uigur Buddhist monks gave the Mongolian people their script under Emperor Chingis Khan.

The Sanskrit mantra given here is from the Old Turkish-Uigur text 'Diśā-stvustik which is 'diśām sauvastika' on the auspicious and the inauspicious directions for the protection of traveling merchants. It has a number of interlinear Brāhmī glosses from the 13th century.



A Sanskrit-Khotanese book of conversation from Central Asia documenting Sanskrit as lingua franca of Asia

A Sanskrit-Khotanese book of conversation from Central Asia documenting Sanskrit as lingua franca of Asia

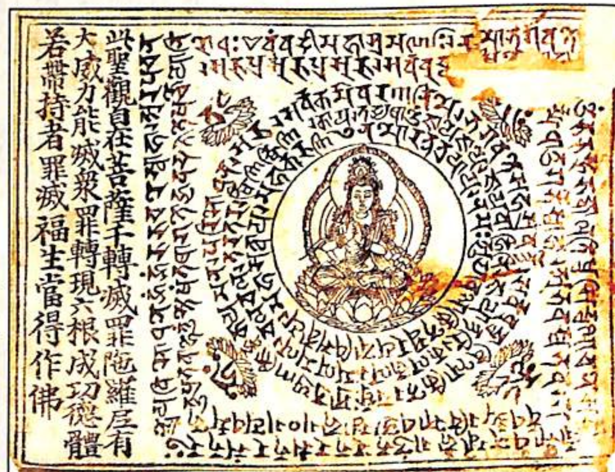
A Sanskrit-Khotanese book of conversation from Central Asia presents a dialogue between an Indian monk with a Khotanese. A bhikūu is going to China for a visit to a temple of Mañjuśrī, on his way he takes a stopover in Khotan. They greet each other, and a communication begins: "Śobhana svasti kuśalaśarīri", "tava prāsādāt kuśalaḥ". The monk says "Kaśmīra sthāne āgataḥ". The Khotanese monk asks, "hinūka deśe kim kāle āgataḥ", the Indian monk replies, "samvatsara dvaya babhūva", he further tells, "Chīna deśe gacchāmi, Mañjuśrī bodhisattva paśyāmi". He tells him that he is carrying texts on Vinaya, Abhidharma, Vyākaraṇa and Vajrayāna.



Lord Śiva from Khotan, Central Asia, China



The oldest printed item in the world is Sanskrit mantras from China dated AD 757, written for Goddess Pratisarā, in ornamental Rañjanā script, a form of Brāhmī, concentrically around the figure. It was excavated from a grave near Beijing.



Sanskrit mantra for Avalokiteśvara written artistically around him, discovered from Dunhuang, China, is kept at the British Museum



凡欲讀經先念淨口業真言一遍

脩唎脩唎 摩訶脩唎 脩脩唎 娑婆訶

奉請除災金剛 奉請辟毒金剛 奉請黃隨求金剛

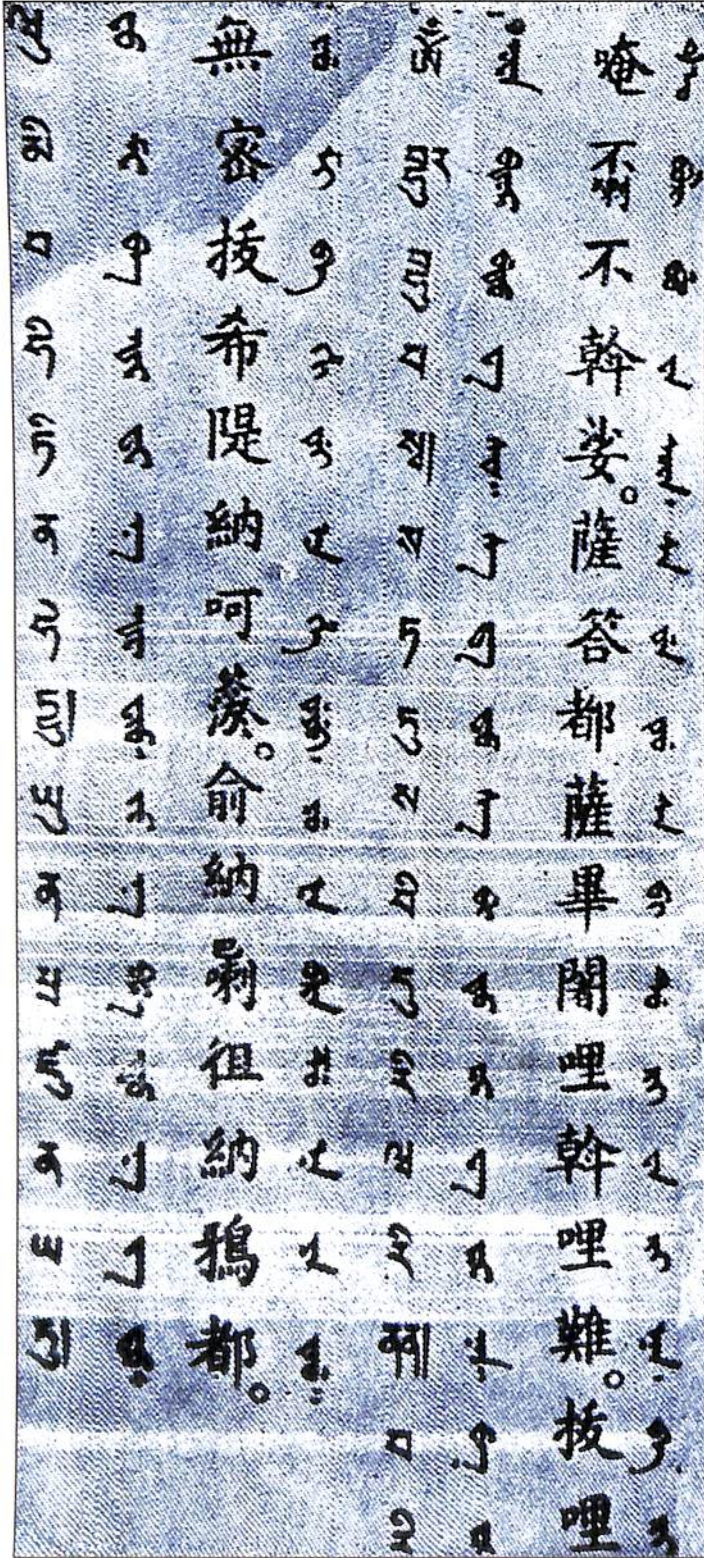
奉請白淨水金剛 奉請赤聲金剛 奉請定除厄金剛

奉請紫賢金剛 奉請大神金剛

金剛般若波羅蜜經

如是我聞一時佛在舍衛國祇樹給孤獨園與大

A printed book (paper roll, page 2), dated 11th May 868 is Vajracchedikā-prajñā-pāramitā-sūtra on transcendental wisdom, in Chinese translation is discovered from Dun-huang, China. It is now kept at the British Museum. Copy right OPB 15



Gāyatrī mantra from Manchuria from Raghu Vira archives

Gāyatrī mantra from Manchuria

Late Prof. Raghu Vira collected a large number of Vedic, Purāṇic and Tantric mantras, ślokas, dhāraṇīs and seed syllables from almost all the Asian countries. They are used there for invocation and meditation. The Gāyatrī mantra exhibited above was discovered by him from Mañjudeśa (Manchuria). This is written in four scripts: Manchurian, Chinese, Mongol and Tibetan (Bhot). Along with dissemination of Indian culture the mantra traveled to Śibiradeśa (Siberia) and the Republic of Kalmuk situated along the river Volga. During the long journey its pronunciation became corrupt. Its transcription is as follows:

Om bhūr bhuva sva/ sa tatu saviduri varinan/
(om) (bhūr) (bhuvaḥ) (svaḥ)/ (tat) (savitur) (vareṇyam)
Baribu mibahi tinahe tyu/ yu na prajunayatu/
(bhargo) (devasya) (dhīmahi) (dhiyo) (yo) (naḥ) (prachodayāt)



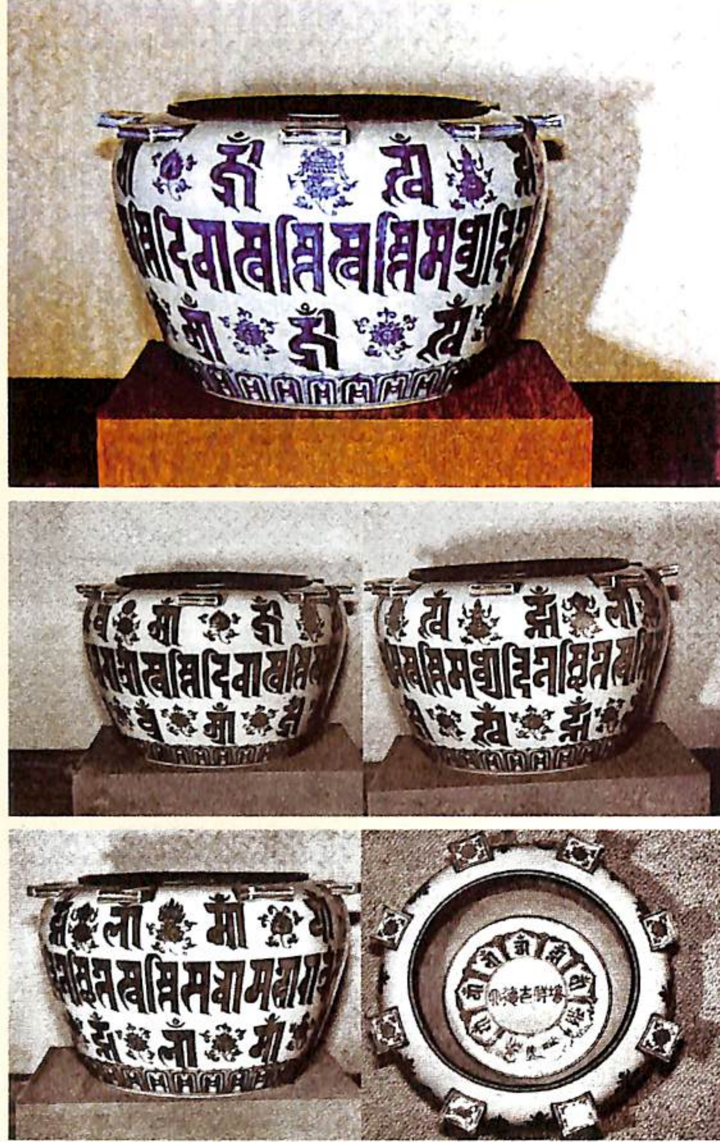
A Sanskrit inscription from China, erected in AD 1104

Transcription of the inscription

१ पंक्ति...नमो भगवते त्रैलोक्यप्रतिविशिष्टाय बुद्धाय भगव(ते त)
२ पंक्ति...द्यथा ओं विशोधय सम-सम-भाव-भास-स्फरण-गति गह(न)
३ पंक्ति...स्वभाव-शुद्धे अभिषिच मा सुगत वरवचनामृताभिषेकैं
४ पंक्ति...आहर आहर आयुसन्धारणि शोधय गगनविशुद्ध उष्णी
५ पंक्ति...ष-विजय-विशुद्धे सहस्त्ररश्मि-संचोदिते सर्वतथागताधि-
६ पंक्ति...ष्ठानाधिष्ठितमुद्रे बज्रकायसंहृत न शुद्धे सर्ववरण वि-
७ पंक्ति...शुद्धे प्रतिनिधत्ते य आयु शुद्ध समयाधिष्ठिते मणिमणि-त्त-
८ पंक्ति...थता-भूतकोटि-परिशुद्धे विस्फुट-बुधि-शुद्धे जय जय विज-
९ पंक्ति...य विजय स्मर स्मर सर्वबुद्धाधिष्ठित-शुद्धे वज्रावज्रागर्भे
१० पंक्ति...वज्राम्भवतु मम सर्वसत्वानां च कायविशुद्धे सर्वगति-
११ पंक्ति...परिशुद्धे सर्वतथागतसमाश्वासाधिष्ठिते बुध्य बुध्य बोध-
१२ पंक्ति...य बोधय समभपरिशुद्धे सर्वतथागताधिष्ठानाधिष्ठित
१३ पंक्ति...महामुद्रे स्वाहा

Namo bhagavate trailokya prativiśiṣṭāya buddhāya bhagava[te]
[ta] dyathā om viśodhaya sama-sama-bhāva-bhāsa-sfaraṇa-gati-gaha[na]
svabhāva-śuddhe abhiṣiñca mā sugata varavacanāmṛtabhiṣekai
āhara āhara āyusandhāraṇi śodhaya gaganaviśuddha uṣṇī
ṣa-vijaya-viśuddhe sahasraraśmi-sanchodite sarvatathāgatādhi
ṣṭhānādhiṣṭhitamudre vajrakāyasamhata na śuddhe sarvavaraṇa vi-
śuddhe pratinidhatte ya āyu śuddha samayādhiṣṭhite maṇimaṇi-ta-
thatā-bhūtakoṭi-pariśuddhe visphuṭa-budhi-śuddhe jaya jaya vija-
ya vijaya smara smara sarvabuddhādhiṣṭhita-śuddhe vajrāvajrāgarbhe
vajrāmbhavatu mama sarvāsattvānam ca kāyavisuddhe sarvagati-
pariśuddhe sarvatathāgatasamāśvāsādhiṣṭhite budhya budhya bodha-
ya bodhaya samabhapariśuddhe sarvatathāgatādhiṣṭhānādhiṣṭhita
māhamudre svāhā

A Sanskrit inscription from Loyang, the then capital of China, a centre for translation of Sanskrit texts, erected in AD 1104, discovered by Prof. Raghu Vira in 1955. The script of the inscription is Siddham written from right to left and top to bottom in the Chinese style.



A bowl made for the personal use of the Ming Emperor Hsüan-te, with a Sanskrit benediction mantra and bījas

A bowl made for the personal use of the Ming Emperor Hsüan-te with a Sanskrit benediction mantra and bījas

A bowl made for the personal use of the Ming Emperor Hsüan-te/Xuande who ruled from 1426-36 has a Sanskrit benediction and bījas all around as a ritual jar. On the exterior it has nine Sanskrit bījas interspersed with eight auspicious emblems at the top a benediction in the middle and the same nine bījas with lotus flower decorations at the bottom, rimmed by lotus leaves. The Sanskrit inscriptions on the vessel and at the bottom of the interior are of a religious character indicating that it was a ritual jar for oblation. The nine bījas on the top are: BUM MJRĀM KHUM HĀM, LĀM MĀM PĀM [TĀM]. The body of the vessel has the Sanskrit benediction mantra in anuṣṭubh stanza:

rātrau svasti, divā svasti, svasti maddhyandine sthite /
svasti sarvam ahorātram triratnāni bhavantu vaḥ//



Goddess Uṣṇīśavijayā

Uṣṇīśavijayā is the personification of Uṣṇīśavijayā-dhāraṇī, the most popular in China and Japan. Certain rites are associated to the recitation of the dhāraṇī for fulfillment of desires. Amoghavajra had presented a copy to the Emperor Tai-stsung in AD 762 on the latter's birthday and advised him to carry it with him. The emperor issued an edict ordering monks and nuns to memorise it within a month and recite it.



Sanskrit sūtras for National Defence in China

First section of the estampage of 36 feet long Sanskrit inscription of Uṣṇīṣavijayādhāraṇī written on the Great Wall of China, for the protection of the capital Beijing, from the archives of Prof. Raghu Vira

The Chu-yung-kuan pass has been one of the nine important gateways to China at the Great Wall. This gate was constructed as a protection against barbarians from the north. An Imperial Arch was constructed in 1333 and a 36 feet long inscription was inscribed in Sanskrit: Uṣṇīṣavijayādhāraṇī, for the protection of the capital Beijing. The use of Sanskrits ūtras for National Defence in China goes back to ancient times. When Hsüan-tsang returned to China, the Emperor invited him to stay in the palace. The Emperor was delighted to know that the six hundred scrolls the pilgrim had translated contributed to the protection of the State.



Transcription of the inscription from the Great Wall

Namo bhagavate trailokya prativiśiṣṭāya buddhāya
bhagavate tadyathā om viśodhaya sama-samabhāva-
bhāsa-sfaraṇa-gati-gahana svabhāva-śuddhe
abhiṣiñca mā sugata varavacanāmṛtabhiṣekai ahara
āhara āyusandhāraṇi śodhaya gaganaviśuddha
uṣṅīṣa-vijaya-viśuddhe sahasraraśmi-sanchodite
sarvatathāgatādhiṣṭhānādhiṣṭhitamudre
vajrakāyasaṁhata na śuddhe sarvavaraṇa viśuddhe
pratinidhatte ya āyu śuddha samayādhiṣṭhite
maṇimaṇi-tathatā-bhūtakoṭi-pariśuddhe visphuṭa-
buddhi-śuddhe jaya jaya vijaya vijaya smara smara
sarvabuddhādhiṣṭhita-śuddhe vajrāvajrāgarbhe
vajrambhavatu mama sarvasattvānām ca
kāyaviśuddhe sarvagati-pariśuddhe sarvatathāgata-
samāśvāsādhiṣṭhite budhya budhya bodhaya
bodhaya samabhapariśuddhe sarvatathāgatā-
dhiṣṭhānādhiṣṭhita māhamudre svāhā



Sa Dingding, a famous modern singer of China who sings Sanskrit songs.

Sa Dingding is a famous modern singer of China who sings Sanskrit songs. Her songs are built around traditional Chinese folk music but exquisitely executed with refined use of programmed electronic sounds and beats in tandem with Chinese instrumentation -gu zheng zither (sounding particularly effective on the title track), ma tou qin violin and bamboo flute.

She was born in Inner Mongolia, inheriting Han Chinese ancestry from her father and Mongolian ancestry from her mother. Sa Dingding was influenced by the music of the ethnic minorities while living with her grandmother in Inner Mongolia until the age of six. She taught herself Tibetan and Sanskrit. Later on, she moved to Beijing to study music at the PLA Academy of Arts. At eighteen, she released her first album entitled Dong Ba La under her birth name Zhou Peng, awarding her with the title of China's 'Best Dance Music Singer'. In 2006, "Holy Incense" was used as the theme song for the movie 'Prince of the Himalayas', directed by Sherwood Hu. She has several music albums to her credit. Dingding is a composer also.



Hangul script of Korea devised on the basis of Sanskrit script



People celebrating winter full moon (śarat pūrṇimā) in Korea

Sanskrit alphabet written by the Koreans in Hangul script which can be read from right to left following the Chinese style. It follows the Sanskrit system of sounds. In all there are 28 letters including vowels and consonants. Om is written as the final sound like in Hiragana script of Japan. The matras of 'ā', 'ī' and 'o' are suffixed to consonants while 'u' is written below. There are no long and short sounds. The Koreans used to write in the Chinese before invention of the script. It was created in 1500 Vikramī samvat on the orders of the Emperor Sejong (1513-1525 Vikramī). In his reign once again Buddhism had entered the palace. Temples were built. Mahādharmakośa was published. A large number of scriptures were printed in the Hangul script.



Chandraprabha, Moon god from Japan

Sanskrit manuscript in Gupta script, taken from India for the consecration of the first constitution of Japan

The earliest Sanskrit manuscript of Uṣṇīṣavijayā-dhāraṇī written in Gupta script is preserved at the Hōryuji monastery, Nara, Japan, since AD 609. It was the first time when Sanskrit manuscripts entered Japan. The dhāraṇī was recited for consecration of the first constitution of Japan known as the Seventeen Article Constitution, drawn up by Prince Shōtoku Taishi. Hundreds of sutras written in Sanskrit and translated into Chinese were taken to Japan first during his period. He wrote commentaries and lectured on Saddharmapuṇḍarīka-sūtra, Śrīmālā-devī-simhanāda-sūtra and Vimala-kīrti-nirdeśa-sūtra. They are the earliest written books in Japan which gave birth to Japanese literature. They can be heard in the daily recitation of the Japanese up to the day.

Prince Shōtoku Taishi

Portrait and signatures of the Indian scholar Śubhākarasimha from a ninth century scroll from Japan

Śubhakarasimha (AD 637-735), a king of Uda, gave up his kingdom and took the spiritual path. He was a teacher at Nālandā university and had arrived at Ch'ang-an, China in AD 716. He was one of the three missionary monks who had carried the tradition of esoteric Buddhism to China from where it was taken to Japan. Two others were Vajrabodhi and Amoghavajra. Dengyodaishi, a Japanese scholar went to China to study philosophy and practiced meditation. He met a disciple of Śubhakarasimha. As a Tantric teacher, Śubhakarasimha stressed that a mantra in spite of being transcribed as accurately as possible could never be as efficacious as those written in the original Sanskrit script. So the masters wrote a form of Brāhmī script that seems to have been widely used in India.



Siddham' written by a Japanese calligrapher



Writing Siddham letters with a brush



Writing Siddham letters with a stylus

Siddham, a form of Brāhmī script and an elder sister of Nāgarī, owes its popularity in China and Japan especially to the rise of the Mantrayāna Buddhism. It was used for writing dhāraṇīs, mantras and bijākśaras, seed syllables, It became a living script of such intrinsic value as to deserve a place in the realm of fine arts and is indeed considered on a par with painting. It is used for calligraphic and decorative purposes. A number of Chinese and Japanese monks devoted themselves to study the script and for more than a thousand years they guarded the treasure this of Indian culture. This form of Nāgarī has a calligraphic charm of its own, in expressive curves and subtle nuances of brush and ink. It is also written in sturdy and dynamic strokes of a wooden stylus.



Ink Stone



अ in the calligraphy of Kakuban (A. D. 1095-1143), emerging from a pristinely white eight-petalled lotus, situated on the adamantine plane of the vajra. The sound symbol *a* अ is prime among all letters and the supreme immutable: *akṣarāṇām akāro 'smi* (Gītā 10.33).



Sanskrit alphabet written according to the Hiragana and Katakana sound sequence of Japan, developed by Kobo Daishi

Sanskrit letters are written according to the Japanese alphabet: Katakana and Hiragana that base on the Sanskrit sound sequence: a, i, u, e, o, ka, ki, ku, ke, ko. The Japanese alphabet was devised by the great monk Kobo Daishi who began to democratize education by founding a school for the children of the common people. Hiragana alphabet was woven into the Iroha poem. Iroha uta contains 47 letters, each letter occurring only once. It is a free translation of a Buddhist poem composed in ancient India:

Sarve saṁskārāḥ anityāḥ utpadavyayadharmiṇaḥ/
Teṣām vyupaśamaḥ sukham avadat mahāśramaṇaḥ//

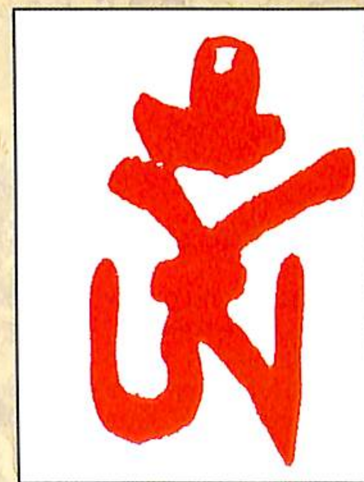
The new syllabry was a revolutionary step in Japan's civilization. It is called 'dhvani pañcaśikā'. To this day the Japanese begin their education with this 'eroha' poem.



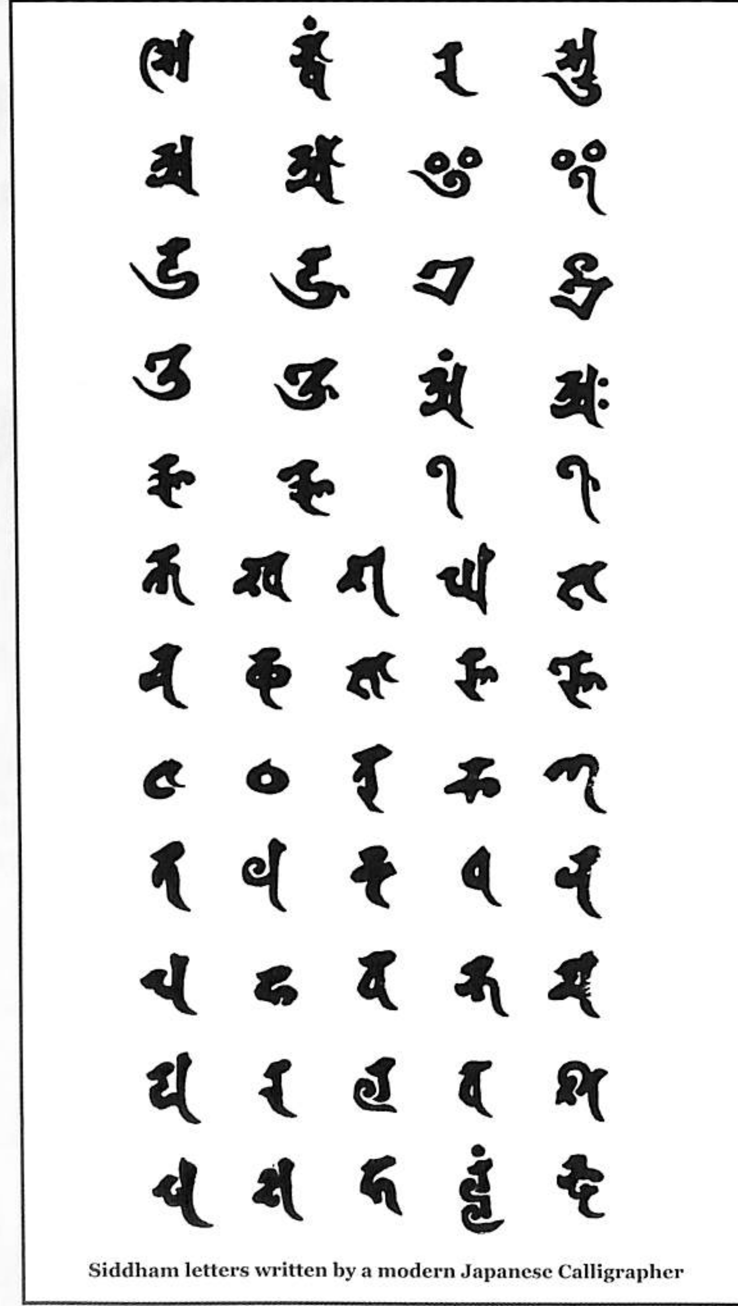
Om from China



Om from Mongolia



Om from Tibet



Siddham letters written by a modern Japanese Calligrapher

Siddham: the script for writing sūtras in Japan

Many Japanese who do not know Sanskrit are familiar with the Indian Siddham letters. Thus Sanskrit sūtras inspired the finest calligraphy and printing styles in Japan. No book was printed outside a temple. The oldest Japanese manuscript is a commentary on the Lotus sūtra by Shotoku Taishi (573-621). He was a symbol of a special relationship between Buddhism and the state. The earliest surviving example of printed document in Japan is Hyamanto darani, One Million Pagoda dhāraṇī was produced between 764 and 770 by the orders of the Empress Shotoku, as thanksgiving for the defeat of a rebellion. Emperor Shomu (701-56) strongly promoted copying the entire Buddhist Tripitaka. Thus sūtra copying became a major industry in Japan.

4 3 2 1

千鉢文殊一百八名讃

Devanāgarī transcription of the text

ॐ सहभाषितमात्रेण विद्या सर्वार्थ-साधनी। मञ्जुघोषेण सत्वानामतुज्जत्पज रक्षा या॥१

सर्वदुर्गतयः शान्ता कम्पिता मारवाहिनी। देवाः प्रमुमुदुः सर्वे त्रस्ता भुवः विनायकाः॥२

अस्यां जपितमात्रायां धारण्यां शापशमन्याम्। दशासंख्येयकोट्यो हि मुक्ता संसारपारकाः॥३

मञ्जुश्रिया कुमारेण मञ्जुघोषप्रमुक्ताभा। अभूद्वसुमती तदा सशैलवनकानना॥४

A Sanskrit hymn to Mañjuśrī called Sempatsu Monju in Japanese

Mañjuśrī is related to the state in the hymns called Mahāmaṇḍala-śāsakaḥ, ruler of the vast state, rājyadadaḥ, giver of the state, Cakravartī, a monarch and Jitāntakaḥ, destroyer of the vanquisher. He is a symbol of śastra and śāstra, the weapons and the scriptures. He looks lovely and pleasing and holds a double edged sword in his right hand and a manuscript of Prajñāpāramitā placed on a blue lotus in his left hand. The sword cuts across delusions and destroys all that stands against truth. Symbolically it represents righteousness, justice, equity, love and creativity. The book is a symbol of transcendental wisdom. His ride, a golden haired lion is a symbol of action and energy.



Siddham letters as objects of worship "a' for Agni and 'I' for Indra, are written in siddham as seed syllables for the two deities

Siddham Letters as Objects of Worship

Bījākśaras, the symbolic syllables written in Siddham called Shittan in Japan, are objects of worship when they represent the essence of the divine beings. Sun in Japan represents the time aspect of human life, and along with Candra it denotes eternity in cosmic order. The seed syllables are placed on lotus flowers to indicate their divine origin.



'gaḥ gaḥ' and 'gaḥ' are written in Siddham as seed syllables for dual Gaṇapati and Gaṇapati. Gaṇapati occupies a place of honor in esoteric Buddhism in Japan. He occurs in five manifestations in the Vajradhātumaṇḍala in Japan: Vināyaka, Chhatra Vināyaka, Mālya Vināyaka, Vajravāsin and Jaya.





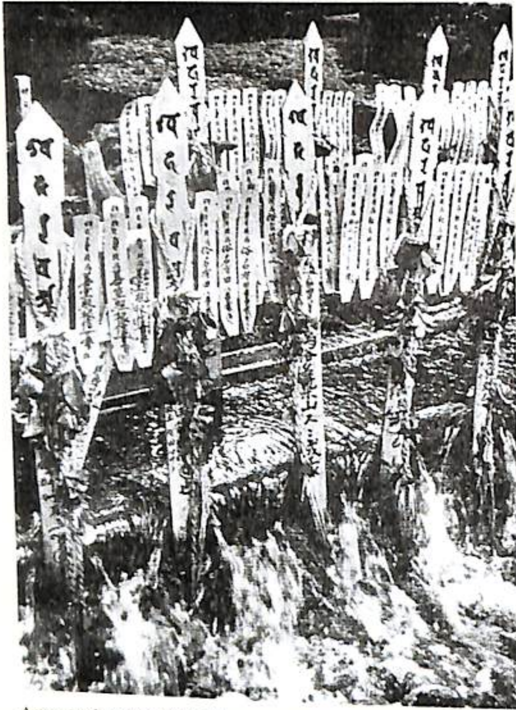
'Śiva' and Vāyu calligraphed by Prof. Nagara

Prof. Nagara is one of the most outstanding living masters of siddham calligraphy. His brush bruises against the canvas, shaping itself in the reflexion of dynamism. Prof. Nagara tries to reach out to the Buddha in his calligraphy of force and strength. As a professor of design an institute of technology his calligraphy is the sound mingling with the mind and merging with mists drifting in mountain vales.

Vāyu is written in simple pure lines, rustling in the mind as cosmic breath. As wind blows unobstructed in the sky, so do the supernatural power of the Buddha emancipate all beings. The energy of Vāyu in the space of Nothingness expresses the intensity to be free from all things.

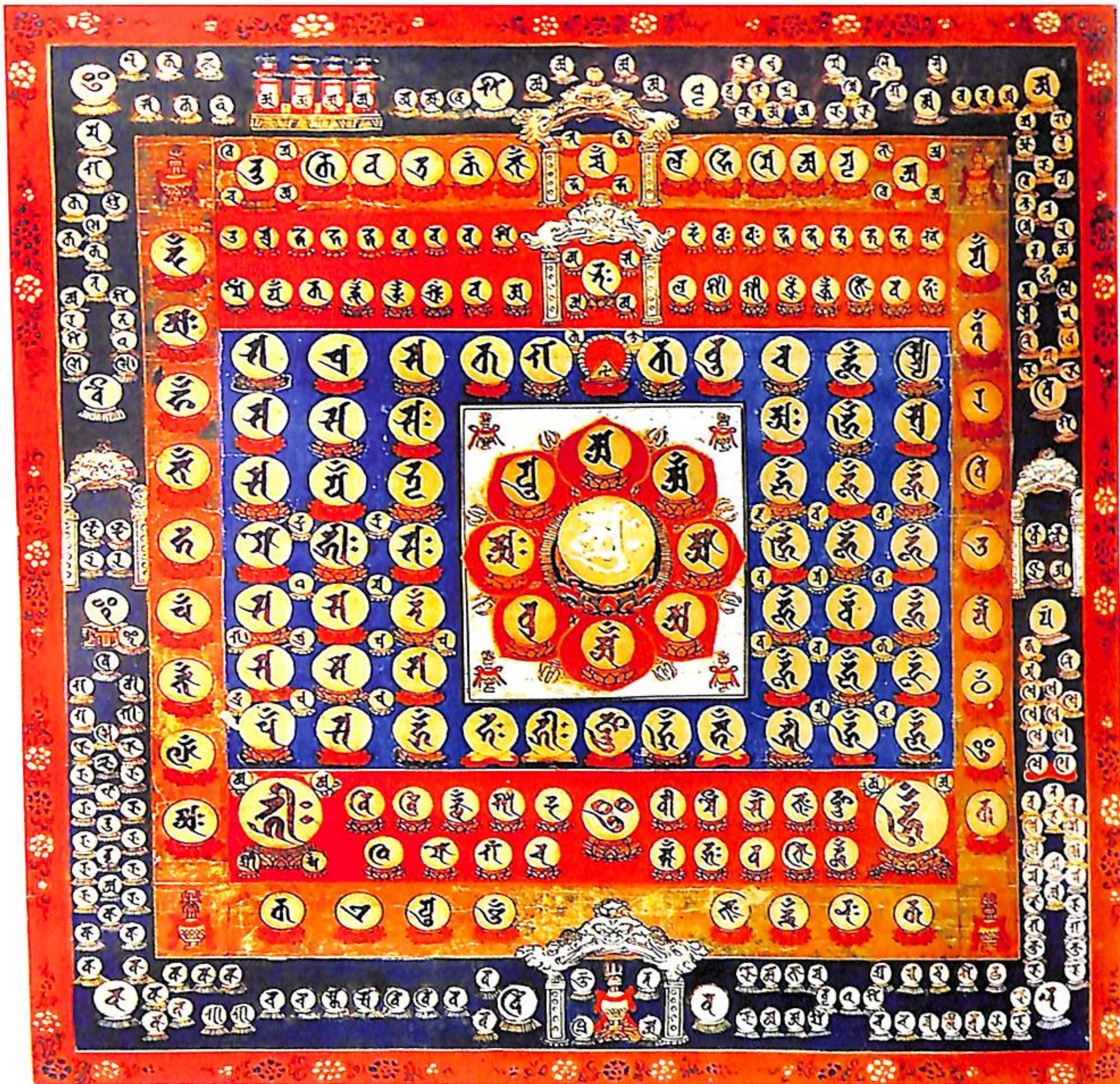
Through the storming calligraphy, the artist portrays the tempestuous mind of Lord Śiva, delimited by free and vigorous strokes. The holy waters of the river Gaṅgā meander across the dark and majestic Himalayas in a running brush in its indomitable taṇḍāva.

Om svāhā calligraphed by a modern Japanese artist





A mantra is written in Siddham: 'a, vi, ra. hum, kham', representing five fundamental elements: earth, water, fire, air and sky, on one side of palm leafs and the name of the deceased ancestor on the other. And then they are tied near a river so that the flowing water would sprinkle on them continuously for tarpaṇa. The human body is made up of these five elements and finally goes back to them.



Projection of interior life in meditation:
Bijākśara maṇḍala of Mahākaruṇāgarbha from Japan

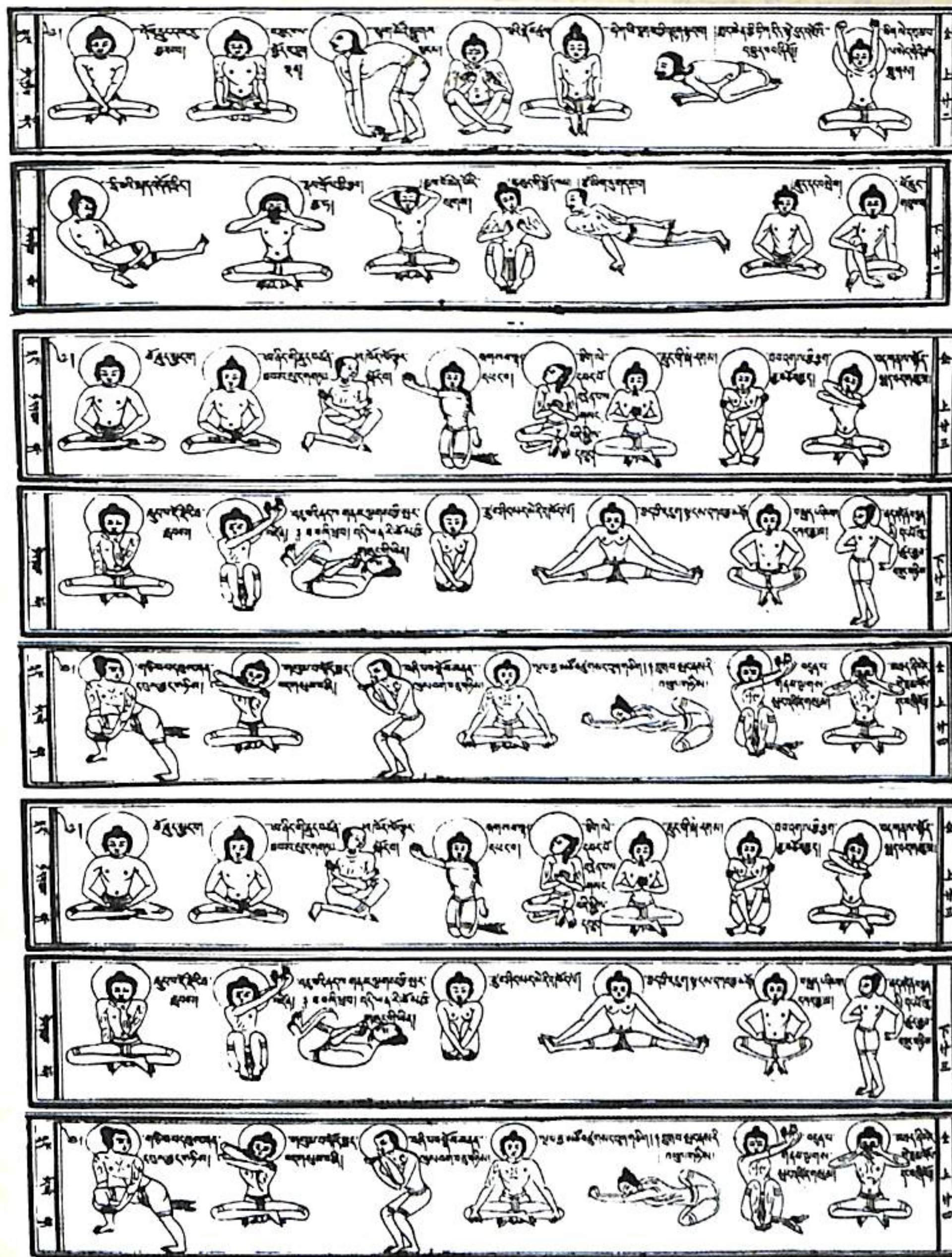
The Vajradhātu- and Mahākaruṇāgarbha-maṇḍalas form the core in Japanese Esoteric Buddhism to translate profound truth, levels of meditation and emergence of the world from the Great source. As a psychophysical representation of the universe, they are used as a projection of interior life in meditation, a movement from multiple facticity of existence at the lowermost level to a focused concentration at the highest point. It also leads to realization of the out flowing enlightenment to penetrate every sphere of existence. Mahākaruṇāgarbha-maṇḍala unfolds from its unitary center to the diversity of its extremes in the twelve sections. In ritual and symbolic form, the mystical circle is often drawn or painted on walls or on scrolls to be hung inside the Shingon temples.



Deities of Time and space from a Japanese pantheon

The deities of Time and space: Twelve Zodiacal signs, Twenty-eight constellations and Nine Planets are drawn or painted on a large number of scrolls over the past centuries after their adoption into the Mahākaruṇāgarbha-maṇḍala. In its vajrakula they are divided into four groups to be drawn in the four directions. Some of the days and constellations are shown in the exhibit.

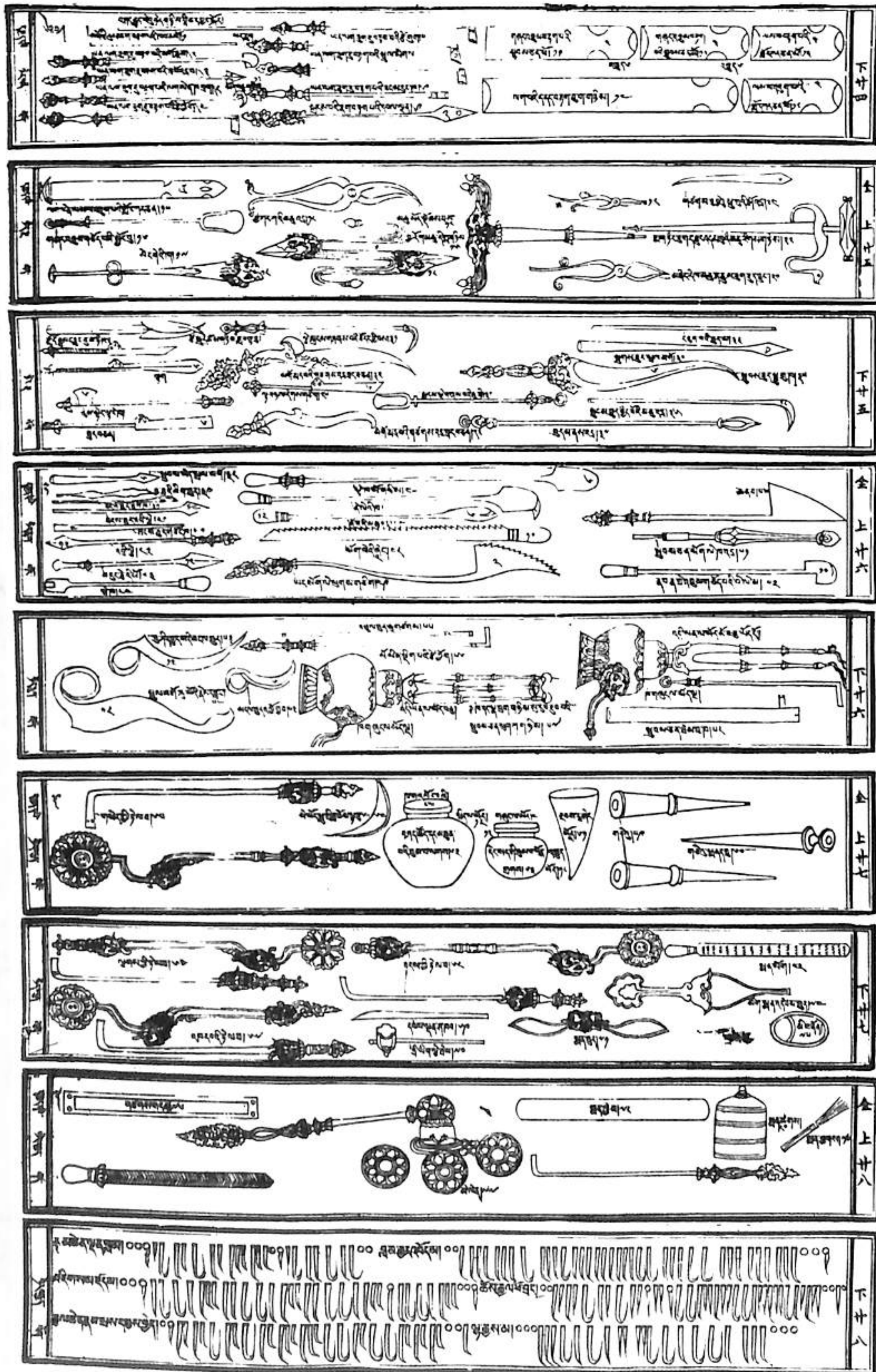
The Vajradhātu- and Mahākaruṇāgarbha-maṇḍalas form the core in Japanese Esoteric Buddhism to translate profound truth, levels of meditation and emergence of the world from the Great source. The vajrakula of Mahākaruṇāgarbha-maṇḍala represents the three realms: Kāmadhātu, Rūpadhātu and Arūpadhātu; beyond them is the world of Buddhas and Bodhisattvas in the eleven enclosures.



Yogāsanas from a Tibetan manuscript

Yogāsanas and āyurvedic surgical instruments from a Tibetan xylograph

The two panels on yogāsanas and surgical instruments of āyurveda are taken from xylograph Rgya dker nag rgya-ser kaśmi-ra bal bod hor-gyi yi-ge daṅ dpe-ris rnam-graṅs maṅ-ba bzhugs-so from Raghu Vira archives. Its section on Vinaya comprises illustrations of meditators with explanations. The surgical instruments are in accord with the 22nd chapter of the second part of the Rgyud-bzhi. It was compiled by Vāgīndra-sumati-śāsana-dhvaja who was a distinguished scholar of Sanskrit and Tibetan literatures. He had entered an academic career at the age of seven.



Surgical instruments of Āyurveda from a Tibetan manuscript

A visual representation of a Sanskrit text on Āyurveda: Amṛta-aṣṭāṅgahṛdaya from Tibet

The Amṛta-aṣṭāṅgahṛdaya by Chandranandana was translated into Tibetan and is known by its short title Gyuzhi 'Four Tantras'. Tantra means a section, as in Pañcatantra. It is the basic text of Tibetan medicine down to the present. It was illustrated on seventy-seven scrolls and these were kept in the medical colleges of Tibet, Mongolia, Kalmukia, Buryatia and China for teaching purposes.

Exhibited here is the first painting to illustrate the first chapter on the origin of Āyurveda. Śākyamuni Buddha manifested himself as the Master of remedies or Bhaiṣajyaguru to expound the science of medicine. He taught Āyurveda for four years in the Sudarśana palace of Indra on the summit of mount Meru in the Trayastriṁśa paradise. The celestial palace of Indra is a magnificent square building with four gates guarded by the four Lokapālas. To the south is the Vindhya mountain with medicinal woods to cure diseases which are cold by nature. To the north stands the Himālaya which has plants to cure diseases which are hot in nature. To the east rises the Gandhamādana mountain in whose medicinal forests grow light species of harītikī (Tib. Arura), the panacea for several ailments. To the west is the Malaya mountain on which grow excellent drugs. Gold, silver, copper, iron and led bitumen are five kinds of bitumen from five hot springs with calcite and sulphur content, to alleviate diseases. The trees of the four mountains are inhabited by most beautiful birds and the woods are full of beasts that provide remedies to supplement the plants and minerals.

In the central square of the Sudarśana palace sits Bhaiṣajyaguru. His right hand holds the stem of a myrobalan (harītakī) plant to cure the imbalances of the three humors. On the top are Hindu Devas in the right corner, while Buddha's disciples and Bodhisattvas are in the left corner. They are the divine cosmos of the physical body. The Devas on the right are: Pitāmahā Brahmā, Mahādeva, Viṣṇu, Ṣaḍānana Kumāra, Gaṇapati and Paraśurāma. The opposite left has: Mañjuśrī, Avalokiteśvara, Vajrapāni, Ānanda, Jīvaka Kumārabhṛta, Kaśyapa and Upāli. Jīvaka was the personal physician of Lord Buddha.

The bottom right centre depicts the Deva lineage or gods who transmitted Āyurveda: 14 Dakśa Prajāpati, the physician of the gods, his twin disciples Aświnī Kumārau, Śakro Devānām Indraḥ and Amrtādevi. The left shows sages who received Āyurveda from Indra's disciple Ātreya. The Ṛṣi lineage of twelve sages is: Maharśi Ātreya, Agniveśa, Nimindhara, Kaśyapa, Caraka, Bharadvāja, Dhanvantari, Punarvasu, Aurabhra, Jātukarṇa, Parāśara and Kśārapāṇi.

༄༅། །རྒྱ་གར་སྐད་དུ། ཨ་མ་ར་ཀོ་ཥ་ནཱ་མ། །
བོད་སྐད་དུ། འཆི་མེད་མཛོད་ཅེས་བྱ་བ། ཐམས་ཅད་
མཁྱེན་པ་ལ་ཕྱག་འཚལ་ལོ། །གང་གི་མཁྱེན་པ་བརྩེའི་རྒྱ་མཚོ་
ནི༔ ༔གདིང་མེད་ཕྱིག་མེད་ཡོན་ཏན་རྣམས། །མི་ཟད་རྟེན་
གྱི་བློ་ལྡན་རྣམས། །དེ་ཡི་དཔལ་དང་བདུད་རྩིའི་ཕྱིར། །རྒྱུད་

The first page of Amarakośa from Tibet

Some of the Sanskrit texts in the field of lexicography, translated into Tibetan are: Amarakośa, its commentary, Kāmadhenu by Subhūti Chandra and Muktāvalī or Viśva-locana Abhidhāna-śāstra by Śrīdharasena.
Here is the first page of Amarakośa discovered by Late Prof. Raghu Vira. Read the second word in the first line is: Amarakośanāma.

༄༅། །རྒྱལ་བ་ཁྱབ་བདག་རྡོ་རྗེ་འཆང་ཆེན་པོ་དཔལ་...
ལྡན་བླ་མ་དམ་པ་དང་མཁྱེན་རབ་ཀྱི་མངའ་བདག་རྗེ་བཙུན་འཇམ་...
པའི་དབྱངས་ལ་ཕྱག་འཚལ་ལོ། །རྒྱ་གར་སྐད་དུ། པཱ་ཎི་ནི
ཝྱཱ་ཀ་ར་ཎ་སཱུ་ཏྲ། བོད་སྐད་དུ། བརྡ་སྤྲོད་པ་པཱ་ཎི་ནིའི་མདོ། །
ཨ་ཨི་ཨུཎ། ཪྀ་ལྀཀ །ཨེ་ཨོང་། ཨཻ་ཨཽཙ། ཧ་ཡ་ཝ་ར

The first page of Paṇini's grammar from Tibet

The first page of Paṇini's grammar from Tibet discovered by Late Prof. Raghu Vira. The last line reads as" a, I, uṇ, ṛ, lṛk, e, ong, ai, auch, ha, ya, va, ra.
There are several Sanskrit grammatical texts in Tibetan translations, i.e. Pāṇini-sūtra, Prakriyākaumudī by Rāmacandra, Cāndra-vyākaraṇa of Candragomin, Kalāpa-vyākaraṇa of Sarvavarman and Sārasvata by Anubhūtisvarūpācarya. Besides them there are forty-nine texts on Sanskrit grammar that are unknown in the history of Sanskrit Grammar written by Pt. Yudhiṣṭhira Mimānsaka.

Om maṇi padme hūm from Tibet, the lands of spaces and silence

"Maṇi is the path and experience of universality. Maṇi is the jeweline luminosity of the immortal mind. Padme is its unfolding within depths of the Lotus centre of awakened consciousness. Hum is the ecstasy of breaking through bonds and horizons". "Om maṇi padme hum", the prayer appears inscribed on flat faces of sturdy rocks. Specific walls are erected to proclaim the mantra. Human hands whirl maṇi wheels. Lips mutter the incantation and hearts enshrine it". Raghu Vira

The mantra meaning jewel in the lotus is revered by the Buddhist devotees. This is often seen carved or painted on rocks, written on walls, prayer wheels or on paper to be inserted into them to increase its effect. According to H.H. the 14th Dalai Lama's definition, "It is very good to recite the mantra Om maṇi padme hūm, but while you are doing it, you should be thinking on its meaning, for the meaning of the six syllables is great and vast... The first, Om [...] symbolizes the practitioner's impure body, speech, and mind; it also symbolizes the pure exalted body, speech, and mind of a Buddha[...]"

"The path is indicated by the next four syllables. Maṇi, meaning jewel, symbolizes the factors of method: (the) altruistic intention to become enlightened, compassion, and love.[...]"

"The two syllables, padme, meaning lotus, symbolize wisdom[...]"

"Purity must be achieved by an indivisible unity of method and wisdom, symbolized by the final syllable hūm, which indicates indivisibility[...]"

"Thus the six syllables, om maṇi padme hūm, mean that in dependence on the practice of a path which is an indivisible union of method and wisdom, you can transform your impure body, speech, and mind into the pure exalted body, speech, and mind of a Buddha[...]"



Rāmāyaṇa from Tibet

One of the most surprising finds is the manuscript of Rāmāyaṇa written in Tibetan language, found from Dun-huang caves in China. The version seems to originate from outside India. Two Khotanese manuscripts containing fragments of the Rāmāyaṇa have been identified as possible sources for the Tibetan Rāmāyaṇa.



Adoration to purity of wisdom: a Sanskrit mantra for Sarasvatī, written in Tibetan style of Brāhmī

Om Sarasvatyai hrīng hrīng hrīng svāhā/
Om Supratiṣṭha Vajrāyai svāhā//
Sarasvatī, Dbyańs-can-ma in Tibetan, is the goddess of eloquence and wisdom. She is the mother of speech expressing herself, in creative action. She is the power and grace of Brahmā. She is the goddess (devī) absolute (vajra) who enhances (vardha) the divine gnosis (prajñā) of the initiate. She disperses the black clouds of ignorance to reveal the radiance of learning and spirituality. Humankind carries within the divine spark which is the purest light. It is essential for the initiate to attain prajñā. Prajñā translated in to a symbol is transmuted into divine power, a goddess, and that embodiment is Sarasvatī.



Lord Ganeśa from a Mangolian thangka painting

अ आ इ ई ए ē ü(u) ǖ उ ऊ ओ ō· ö

ō̈ ऐ औ · क ख ङ · च छ ञ · त थ

न प फ म · य र ल व श स क्ष gṣ (kṣ)

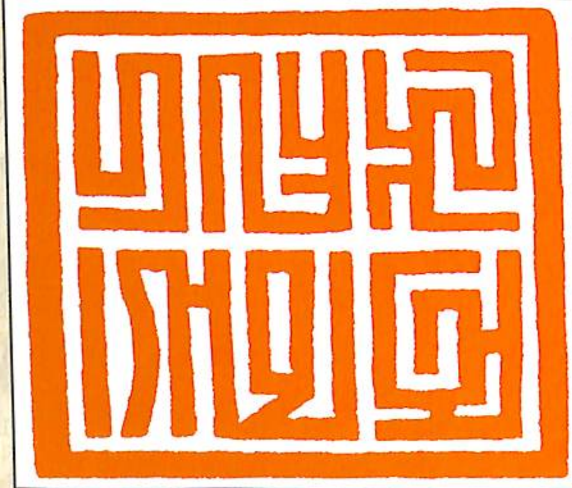
ट ठ ड ढ ण · (ž) (z) (') · ग

घ · ज झ · (v?) द ध ब भ ऋ ॠ ऌ ॡ

Quadratic form of Sanskrit alphabet developed by the Mongols on the bases on Brāhmī



Om from a Mongolian Manuscript



The seal of Prof. Lokesh Chandra written in quadratic form of Nāgarī

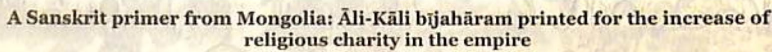
In 1269 Emperor Qublai Khan requested his rājaguru Śa-kya Paṇḍita Phagspa to create a new script for Mongol empire that extended from China to the gates of Europe. He developed a quadratic form of Nāgarī for the Mongolian chancelleries which is known as Dörbeljin script. Its use continued until about the middle of the 14th century. Now it is employed only for seals. Above is the alphabet and the seal of Prof. Lokesh Chandra.



Śa-kya Paṇḍita Phagspa who created a new script for Mongol empire

Paṇḍita Phags-pa bla-ma, the Imperial preceptor and the most trusted advisor of Kublai Khan, He was one of the most learned abbots of Sa-skya-pa monastery who has left a legacy for the Mongols as a distinguished literary personality. He greatly contributed to the development of Mongol literature inspired by Sanskrit literary works and their translation into Mongol. When he passed away Kublai khan granted him the title of "Great Treasure Prince of Dharma, the Imperial Tutor of the Yuan Dynasty".

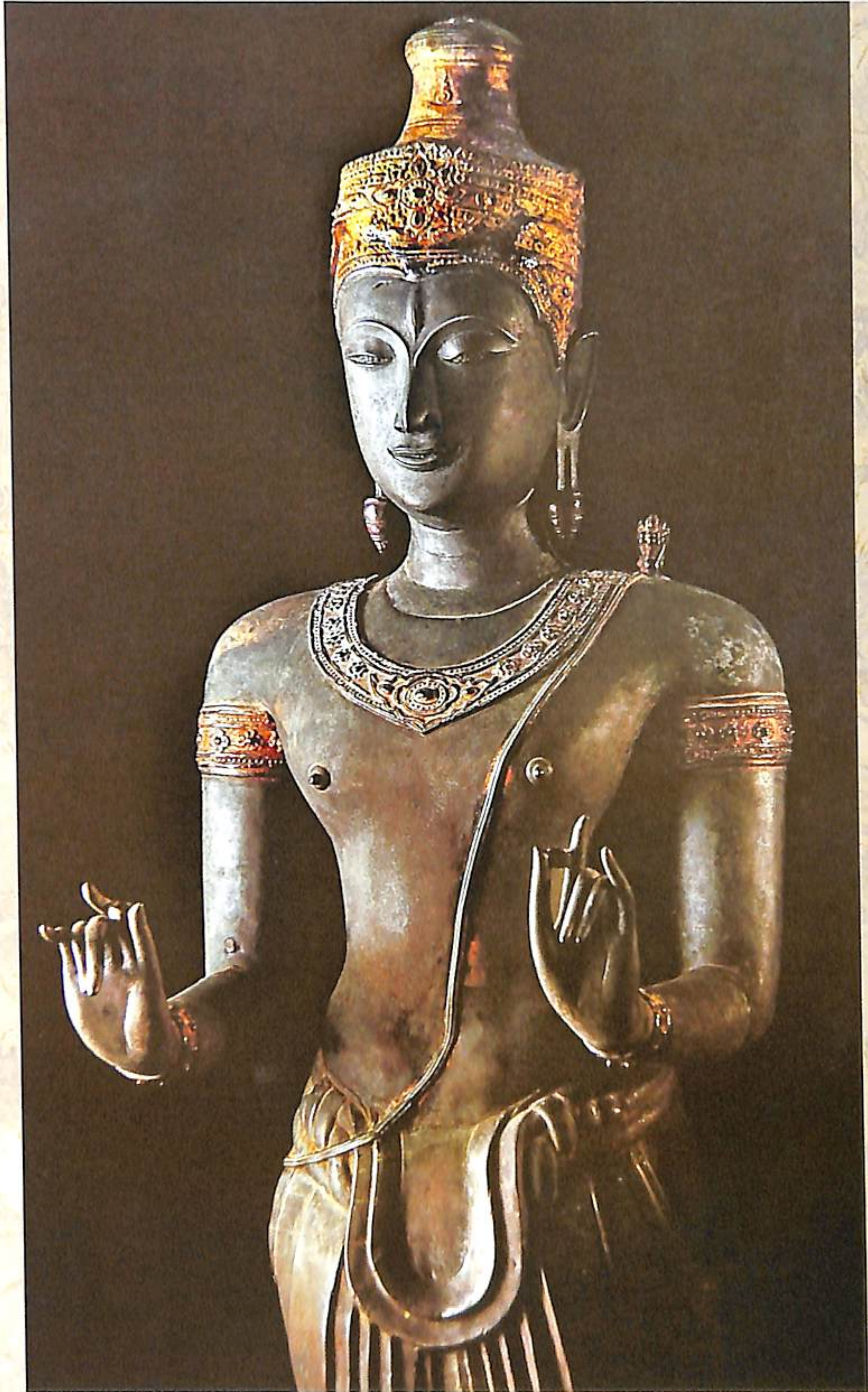
Paṇḍita Phag-spa was a state tutor who was tireless in enlightening others. In the exhibit he is delivering a lecture seriously and prudently. The lamas are standing in front of him holding the sūtras to read the passages chosen by him. The local people are also attending the lecture.



A Sanskrit primer from Mongolia: Āli-Kāli bījahāram printed for the increase of religious charity in the empire

The exhibit is a woodblock print of Āli-Kāli-bijā-hāram, a Sanskrit primer from Mongolia discovered by Prof. Raghu Vira. The title is a curious compound. Apparently Āli-Kāli stands for Ādi-Kādi, i.e. vowels and consonants. Bijā stand for Bīja. The Sanskrit letters in the exhibited pages are followed by transcriptions in Tibetan and Mongolian. Vowels include long 'lr' together with anusvāra and visarga appended to 'a'. There are 34 groups of Ṣoḍaśakśarī and 33 groups of conjuncts, every consonant being shown in combination with ya, ra, la and va, followed by groups of 'kśa' and nasals.

The first line is in the ancient Indian form of Lantsha letters followed by Tibetan and Mongol transcription. The post script of this manuscript says that this was compiled by the orders of the Prince Thob Chindban (Chinese—Ch'in Wang), and was printed by his orders "for the increase of religious charity".



Lord Śiva from Thailand



Transcription of the inscription:

लोकस्यास्य गतागतिं वि (१२)..............न मित्रस्वजनाभ्यः
सीनेन पुत्रे भ्रातरि नान्यचे' स्वदर्भीकरणछन्देन (१३) (स) येषु
यत्किञ्चिद् रजतं सुवर्णमपि वा सस्थावरजङ्गमं कोष्ठागारक......
..............(१४) नं प्रियहिते सर्व्वं विसृष्टं' मया तदेवं मयानुज्ञातं
भविष्यैरपि रा (१५) जभिरनुमन्तव्यं विदितमस्तु च मे भृत्यभ्र
वीरस्य...... ....

(६)......प्रजानां करुणा......(७) प्रथम-विजय....
.......................(८)......शार्णमस्याम्' ।
आज्ञापितं सदसि राजवरेण.................
(९)................राजगण-वागमृतं पिबन्तु ॥
श्री-मार-राजकुल-व ˘ (१०) ˘...˘— न'
श्री-मार-लो ˘ न ' —' कुलनन्दनेन ।
आज्ञापितं स्वजन-स ˘ (११) ˘ — ˘ मध्ये
वाक्यं-प्रजा-हितकरं करिणोर्न्द्रगेण ॥

Translation

(6) Mercy for the people...............................

(7) First conquest......................................

(8) Ordered by the excellent king in the assembly, on the full moon day (?)

(9) Let them drink the nectar of the words of kings,

(10-11) Royal family of Śrī Māra .... He who is the delight of the family of Śrī Māra, and conversant with ways of the world, being seated on the throne, said (the following) words, beneficial to the people, in the midst of his own kinsmen,

(12) After having satisfied his sons, brothers and kinsmen (?) by enjoying wealth in common with them.

(13) Whatever silver, gold, movable and immovable property and stores (of grain) that I possess,

(14) All that I consecrate to those who are dear and near to me. This is my commandment, and the future kings also should

(15) Approve of it. Be it known to my heroic servant (or servant called Vira)

Inscription of Vo Canh, one of the chief sources of India's cultural connections with Champa/Vietnam, records donation by a king of Śrī Māra family

The earliest Sanskrit inscription found from Nha-trang district of Vietnam (formerly known as Champa), discussed as Vo-canh inscription is written in south Indian type of script which can be compared with that of Ikśvāku inscriptions of Andhra Pradesh. It has been dated back to around third century AD. The inscription is engraved on two faces of a block of granite containing fifteen lines of writing on the first face and seven on the second. There are two verses in Vasantatilakā meter and the rest is in prose.

Inscriptions in Champa are often bilingual, written partly in Sanskrit and partly in Cham, in a script which is similar to the south Indian writing. The Tra-kieu inscription of the seventh century is in Sanskrit and celebrates Vālmīki.

Champa was a renowned center of Sanskrit learning. In 752, the teacher Buddhasthira was invited to Japan by Emperor Shomu to join the consecration ceremony of the image of the Great Buddha at Todaiji monastery. He introduced Sanskrit music and dance in Japan that is a part of Imperial repertoire to this day. A Chinese military mission was sent against king Śambhuvarman to bring to China 1350 Sanskrit Buddhist works as war booty.



कामं हरहतः कामो यस्मि ⏑⏑⏑–⏑⏑। मूढाम् ⏑⏑––⏑ किमयद्भिमसाविति ॥१३
मत्तृक्षिपीतमबलानेत्रैस् सुभगतामलम्। येन शोकभयेनेव जगतां हृदयेर्प्पितम् ॥१४
यत्तेजो जितेजस्वितेजोजातभयो ध्रुवम्। मीह्य कालमिरुद्धोपि भवत्यद्याप्यधोमुखः ॥१५
साराप्तये भूयो बाहुमन्दरमन्थनात्। नूनं भीतोम्बुधिर्य्यस्मै गाम्भीर्य्यमदिशत् करम् ॥१६
यस्य याने बलोद्धूतरजसा दिग्विसर्पिणा। अल्पाहमिति मेदिन्या स्वाङ्गीकृत इवार्ण्णवः ॥१७
रणेभकुम्भनिर्भेदलग्नमुक्ताल्लसत्करम्। गुल्फाभिराङ्कुशेवारिलक्ष्मीवेश्या समन्वगात् ॥१८
अतुल्यविक्रमाक्रान्तनिरशेषपृथिवीधरः। प्रयान्तं पार्श्वतो मेरोर्य्यो जहासेव भास्करम् ॥१९
चीनचम्पायवद्वीपभूभृत्तुङ्गमस्तके। यस्याज्ञा मालतीमालानिर्म्मला चुम्बलायते ॥२०
यस्य यज्ञाग्निहोत्राणां खे धुर्धूमपङ्क्तयः। कीर्तिस्त्रिदिवयात्रार्थं ध्वजा इव पुरोगताः ॥२१
यस्य हेमादिदानाम्भोभूरिधाराप्लुता मही। शङ्के कल्पाग्निनापि नाभधारादरं व्यधात् ॥२२
नित्यं विद्यती यस्य कीर्तिर्भुवनमासनम्। पर्य्यायतो विद्यतो हसतीवेन्दुभास्करौ ॥२३
प्रकाममल्पकामस्य अभूवैव दरिद्रता। यस्यापि बाहुदण्डस्य सदृशो प्रतियोद्धरि ॥२४
ध्यान्तवद्गहनलीनोपि यद्यशोदीपदीपितः। पुनर्म्भ इनमीत्येव चरणौ रिपुरागमत् ॥२५
पारगामी गुणाम्भोधेर्धरणीधारणोद्धुरः। लक्ष्मीसुखाद् यो नित्यश्चतुर्व्बाहुरिवापरः ॥२६
श्रुत्वा यस्य गुणोत्कर्षान्प्रगृहीतान् समन्ततः। नूनं स्वं सृष्टिवैदग्ध्यं स्वयम्भूर्ब्बहुमन्यते ॥२७
दत्तशेषोपभोगो यस् सत्यसन्धोपि सद्रसम्। सर्वोर्वीविजयावाप्तेर्भुक्तवान न तु दत्तवान् ॥२८
तस्याचार्य्योंखिलाचार्य्यवन्दनीयाङ्घ्रिपङ्कजः। आसीद्विद्यासु निष्णातश् शिवसोम इतीरितः ॥२९
महेन्द्राद्रिस्थभूपालमातुलस्य महीभुजः। यश् श्रीजयेन्द्राधिपतिवर्म्मणस्तनयात्मजः ॥३०
यस्याङ्घ्रिरानतानेकनरजटिमटारुणः। अभ्यस्ताध्यानदहनज्वालालीढ इवाबभौ ॥३१
शास्त्रार्णवं पिबन् पूर्वं स्तम्भयन् रागभूभृतम्। यस् सदा दक्षिणाचारः कुम्भयोनिरिवापरः ॥३२
फलनिस्स्पृहचित्तोपि फलसञ्चितवृत्तिमान्। विद्यया यस् सुपीनोपि तपसा कृशताङ्गतः ॥३३
योगं बिभ्रतो यस्य मूर्द्धतो ज्योतिरुद्गमम्। दग्धान्तर्ध्वान्तनिर्धौत ज्ञानमन्यर्षिरिवाबभौ ॥३४
पवित्रतीर्थसन्दोहनिर्गमद्वारि यन्मुखे। सरस्वती सदोवास वाञ्छन्तीवातिपुण्यताम् ॥३५
यस्याङ्घ्रियुगलाम्भोजरजस्स्पृष्ट्वैव मानुषाः। सर्व्वतीर्थाभिषेकाणामवाप्तं मेनिरे फलम् ॥३६
विषमेपि समा यस्य लोके लोकोपकारिणः। शुद्धपीतगभास्ता रुचिरा शुभ्ररुचेरिव ॥३७
दयात्यागधृतिक्षान्तिशौचसत्यादयो गुणाः। यस्तेषामेक आधारो विधात्रेव विनिर्म्मितः ॥३८
येनाधीतानि शास्त्राणि भगवच्छङ्कराह्वयात्। निश्शेषसूरिमूर्द्धालिमालालीढाङ्घ्रिपङ्कजात् ॥३९
सर्व्वविद्यैकनिलयो वेदविद्विप्रसम्भवः। शासको यस्य भगवान् रुद्रो रुद्र इवापरः ॥४०
विद्यया वयसा वृद्धानुपास्यान्यान् विपश्चितः। तर्कव्याकरणादिसंभूतामिद्धबुद्धिमवाप यः ॥४१
पुराणभारताशेषशैवव्याकरणादिषु। शास्त्रेषु कुशलो योभूत् तत्कारक इव स्वयम् ॥४२
⏑ ⏑⏑⏑ – यस्य राजेन श्रीन्द्रवर्म्मणा। ⏑⏑ छत्रप्रदानादिसम्मानमकारयत् ॥४३

An inscription from Cambodia important for the history of Śaṅkarācārya

The inscriptions from Cambodia is helpful in discovering the date of Jagadguru Śaṅkarācārya (788-820). It has been decided on the basis of the inscription from the Imperial temple Prasat Kandol Thom dated 878-887 (Majumdar 1953:No. 54, George Coedes Orient, IC, Ecole Francaise d'extreme, VI. CCXLIV, Pariș 1937). The inscription is written by the teacher of King Indravarman who was a disciple of Bhagavān Śaṅkarācārya. His name was Śivasoma and he was the grandson of King Jayendrādhipati Varman (verse 29,30). Śivasoma was well versed in all the disciplines. He had studied the śāstras from Bhagavān Śaṅkara himself (verse 39). His teacher is eulogized as another Rudra, unique receptacle of all disciplines, learned in Vedas, and born in a Brāhmaṇa family (verse 40). The inscription is written Sanskrit language and Pallava script.

शिवं सर्वगतं शान्तं सर्वज्ञं सर्वादिगुरुम्।
प्रणम्यामरमालेयं नामलिङ्गं निगद्यते॥ १॥

रोदसि सवितुर्दीप्तिः पाताले रत्नदीधितिः।
अर्थप्रकाशनाय च [सर्वत्र] पृथिव्यामियम्॥ २॥

पुं-नारी-क्लीब-सामान्यं काण्डानि हि यथाक्रमम्।
तथा पर्याय-जात्यर्थं विशिष्टं लिङ्गमुच्यते॥ ३॥

श्लोकपादान्त-मध्यस्थः सनिबन्धी पूर्वकैः पदैः।
पादादिस्थः परैर्यान्ति नर-स्त्री-क्लीब-वाचकाः॥ ४॥

अमरास्त्रिदशाः प्रोक्ता गीर्वाणा विबुधाः सुराः।
वृन्दारका अदितिजा निर्ज्जरा दानवद्विषः॥ ५॥

लेखाः स्वर्वासिनोऽस्वप्नास् त्रिदिवेशाः सुधाशिनः।
देवाः स्वर्गसदोऽमर्त्या ऋभवोऽमृतपास्तथा॥ ६॥

आदितेयाः सुमनसः सुपर्व्वाणो दिवौकसः।
देवतास्ताः स्त्रियामुक्ताः षण्ढेऽथ दैवतानि च॥ ७॥

शिवः सर्व्वो विरूपाक्षो महादेवो महेश्वरः।
श्रीकण्ठः शंकरो भर्गः सोमधृङ् नीललोहितः॥ ८॥

Amaramālā, a Sanskrit lexicon from Indonesia written in Old Javanese script (transcription)

Sanskrit lexicography in Indonesia is richly represented by the Amaramālā, Daśanāma, Ādisvara, Ekalavya, Samūhavacana, lists of monosyllabic words and several other texts without titles. Amarakośa is not the source of the exhibited text Amaramālā. The synonyms given in Amaramālā are to be compared with other Sanskrit lexicons.

Java was a famous center for studying Sanskrit as has been written by Itsing, the Chinese pilgrim who stayed there for six months to study grammar before coming to India. A large number of Sanskrit manuscripts discovered from Indonesia document a rich tradition of Sanskrit learning and writing. Most of them are written in Old Javanese or Old Balinese scripts which look close to each other and are derived from the Pallava script of South India.

सः वृक्षः तिष्ठति कानने कुसुमिते । लता वृक्षं संश्रिता भवति । वृक्षः गजेन अभिहतः निपातितः भवति। शक्रेण वृक्षाय जलं देयं भवति । तत् समञ्जरं सकुसुमम् । वृक्षस्य शाखाः उन्नताः। तस्मिन् वृक्षे [पक्षिणः] – हे वृक्ष त्वं कम्पसे। किं कारणम् । वृक्षः वातावनम्राग्रः विकासात् पुष्परञ्जितः भाति वने [यथा] कार्त्तवीर्यः धृतायुधः भाति युद्धे । विहगाः वृक्षं पुष्पफलोपेतं गन्धवन्तं प्राप्य श्रयन्ते [यथा] पुरुषाः दीनाः धनेश्वरं प्राप्य श्रयन्ते । खगाः कष्टाः आकृष्यन्ते वृक्षेण स्निग्धपर्णेन विटपोच्चितशाखिना [यथा] याचकाः कष्टाः आकृष्यन्ते पुंसा दात्रा । अलयः हृष्टाः स्पृहयन्ति वृक्षाय स्तबकाढयाय गन्धवाहिने [यथा] जनाः हृष्टाः सुखाय भुवि स्पृहयन्ति । विदुषे त्वं मञ्जरम् आनय वृक्षात् भ्रमरसंगीतात् लताश्लिष्टात् सुपुष्पितात् [यथा] दूतः गिरं नृपात् । वृक्षस्य सर्पजुष्टस्य हृद्यस्य अन्यभृतस्वनैः (anyabhṛta=parabhṛta 'koil') शाखाः पुष्पोज्ज्वलाः भान्ति [यथा] राज्ञः नार्यः उज्ज्वलाः । वृक्षे कुसुमिते अकम्प्रे कोकिलस्वनं अलिः श्रुत्वा मूर्च्छितः भवति [यथा] नरः रागी लाबुवीणायाः स्वनं श्रुत्वा मूर्च्छितः भवति । हे वृक्ष त्वं तिष्ठ । अहं वियोगी । मम वियोगिनः उत्कण्ठां कान्तारे स्वकुसुमैः अकार्षीः [यथा] चन्द्रमाः उत्कण्ठं अकार्षीत् कान्तारे किरणैः । कान्ता पीनस्तनश्रोणी रूपयुक्ता विलासिनी नृणां मनः हरति लोके [यथा] रम्भा मरुतां मनः हरति दिवि। कान्तां गुणवतीं साध्वीं शशिवक्त्रां मनोहरां नरः लब्ध्वा प्रहृष्टः भवति [यथा] वासवः अहल्यां लब्ध्वा प्रहृष्टः भवति। कान्तया साभरणया शीलाचारानुयुक्तया नरः सेव्यमानः भाति [यथा] उमया महेश्वरः सेव्यमानः भाति । कामी पुरुषः कुसुमं ददाति कान्तायै स्मितवक्त्रायै मनोहरवपुःश्रियै [यथा] अर्जुनः कुसुमं ददाति सुभद्रायै । पुरुषः व्यासरूपः कामं बन्धति। पुरुषः, व्यासः यथा, बिभेति कान्तायाः प्रियवादिन्याः रूपवत्याः चलभ्रुवः । कान्तया भ्रूविलासिन्या नराः द्वन्द्वरहिताः म्रियन्ते [यथा] पुरुषः मीनारिः शूर्पकः कुमुद्वत्याः द्वन्द्वतारहितः म्रियते। पुरुषः कामुकः कान्तायाः बहुवाक्यायाः स्वैरायाः वचः तिष्ठति [यथा] रावणस्य वचः तिष्ठति सीतायाम्–हे कान्ते हे ललितलावण्ये त्वत्समागतं लब्ध्वा हृष्टः अस्मि, [यथा] सः अभिमारकः कुरंग्या सह त्वत्समागतं लब्ध्वा हृष्टः भवति।

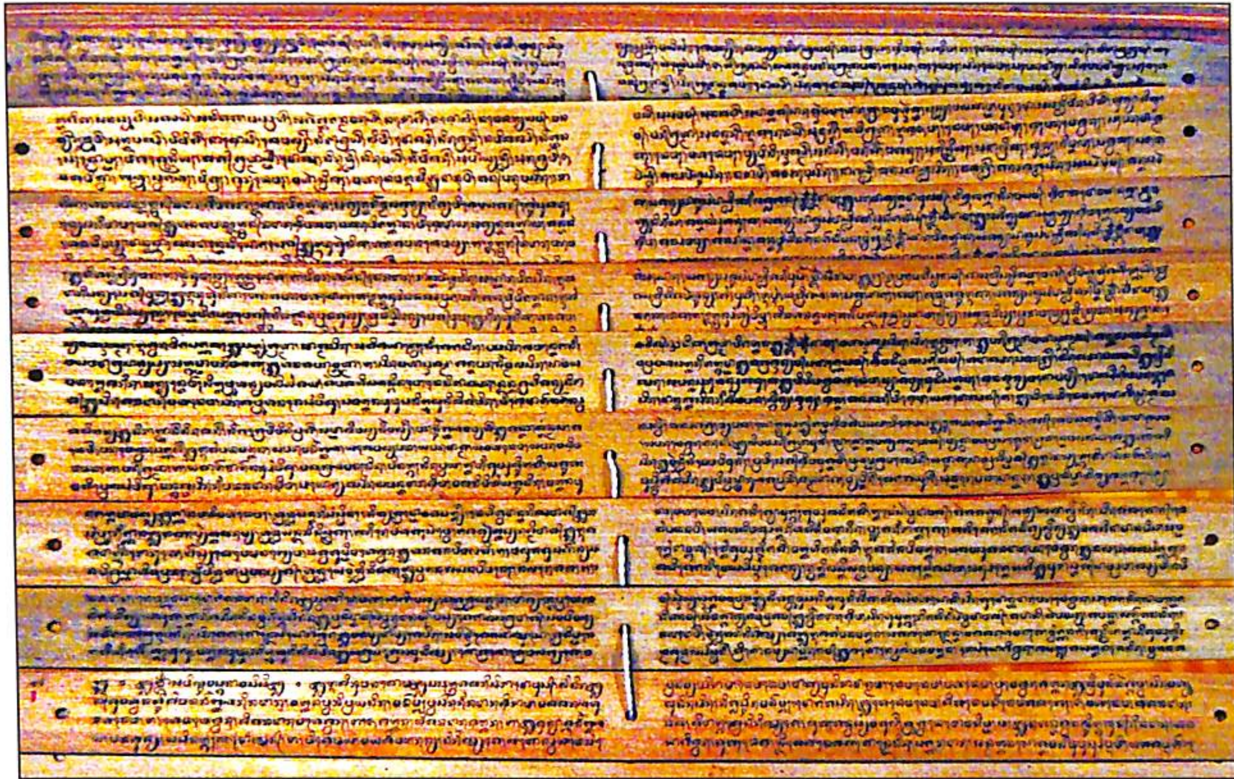
अग्निः वातचलधूमः तत्तिमिरं भास्करः हन्ति [यथा] मुनिः मातृपार्श्वात् जातः भाति मन्वन्तरेषु। अग्निं शुष्केन्धनासक्तं दीप्तं यज्ञक्रियार्पितं द्विजाः सेव्याः परियन्ति [यथा] रविं स्वकिरणाः परियन्ति । मृगाः प्रतप्यन्ते अग्निना घृतसिक्तेन ज्वलितेन स्फुलिंगिना दावे [यथा] भटाः प्रतप्यन्ते अरिणा रणे । द्विजेन अग्नये मन्दभासाय इन्धनं दातव्यं भवति [यथा] तोयं दातव्यं भवति शक्रेण उदधौ वडवामुखे । अग्नेः उद्गीर्णधूमौघात् स्फुलिंगाः दिवम् उद्गताः भवन्ति [यथा] पक्षिणः काञ्चनं दिवम् उद्गताः। हिमाद्रेः दीप्तशिखरात् पक्षिणः उद्गताः भवन्ति । अग्नेः ज्वालामालाकुलद्युतेः धूमाः चण्डानिलोद्धूताः क्षितेः वितानानि इव भान्ति गगने । अग्नौ भास्करदीप्ताभे शलभाः रूपलोलुपाः पक्षान् वितत्य नश्यन्ति [यथा] पुरुषाः दीनाः धनपतौ पक्षान् वितत्य नश्यन्ति । अग्निः स्वापितः वर्तकापोतकेन–हे अग्ने त्वं तिष्ठ । मे पिता गतः जङ्गमः । अद्यकाले अग्निः स्वपितः स्थितः भवेत् ।

उदधिं नदी वातोद्धतजला द्रुतवेगोर्मिसंकुला गच्छति [यथा] नारी अश्रान्ता पतिं कुशलं गच्छति । नदीं रम्यतटाभोगां दृश्यान्तर्जलमीनकां हंसाः संहृष्टाः चरन्ति [यथा] मुनिं सत्त्वमन्तः संहृष्टाः चरन्ति । वेणुः आक्षिप्यते नद्याः

Nāgarī transcription of a Sanskrit primer from Indonesia discovered by Late Prof. Raghu Vira

Methods of teaching Sanskrit in ancient Indonesia are illustrated in the texts identified as 'saḥ vṛkśaḥ'. They are meant to teach intricacies of Sanskrit grammar and poetry. The classical curriculum of a poet comprised of grammar, metrics, dramaturgy, lexicography and poetics. The Chinese pilgrim attests the study of Sanskrit grammar in Indonesia called 'śabdavidyā' in Java. Early versions of Sanskrit texts like Bhartṛhari's Śatakatraya, embedded in palm leaf manuscripts, are given a generic name 'Kṛtabhāṣā'. Kṛtabhāṣā means texts written to teach Sanskrit Bhasa. Svarasamhitā is an eclectic collection of stray bits of grammar, kāvya, bīja mantras, synonyms and the like. It contains fragments of Jānakīharaṇa, a Sanskrit kāvya.

The above exhibit is a few pages form a Thai-English dictionary marked by Late Prof. Raghu Vira tracing their Sanskrit originals. Thousands of such Sanskrit words found in the Thai dictionary document enrichment of the language by Sanskrit: kśatriya, kavi, śatru, pakśin and so on. Change in pronunciation can be traced in the words like bidā for father, mādā for mother. Jananī is pronounced as chonanī, vadhu as pathu, gambhīra as khamphī meaning deep, sundara as sunthon.
The Thais named one of their rivers as Sarayū. They greet in the early morning as 'udaya swasti'. One of their universities is named as Chudīlankaraṇa. Daśakaṇṭha has become Thoskonth, karmaśālā means a workshop, karṇavedha is a ceremony of piercing ears, karṇapūra is floral decoration or ears, karaṇi is a method of finding a square or a cube root. A number of kingship terms in Thailand can be traced in Mahābhāratanaranātha, narapati, narendra, nṛpa, nṛpati, mahīkśita, mahīpati, lokanātha, rājendra, bhūpa, bhūpati, bhūpāla, bhūmipa, bhūmipati, bhūmipāla.



Bhuvanakośa, the earliest and the longest Sanskrit text on Śaiva philosophy from Indonesia discovered by Raghu Vira

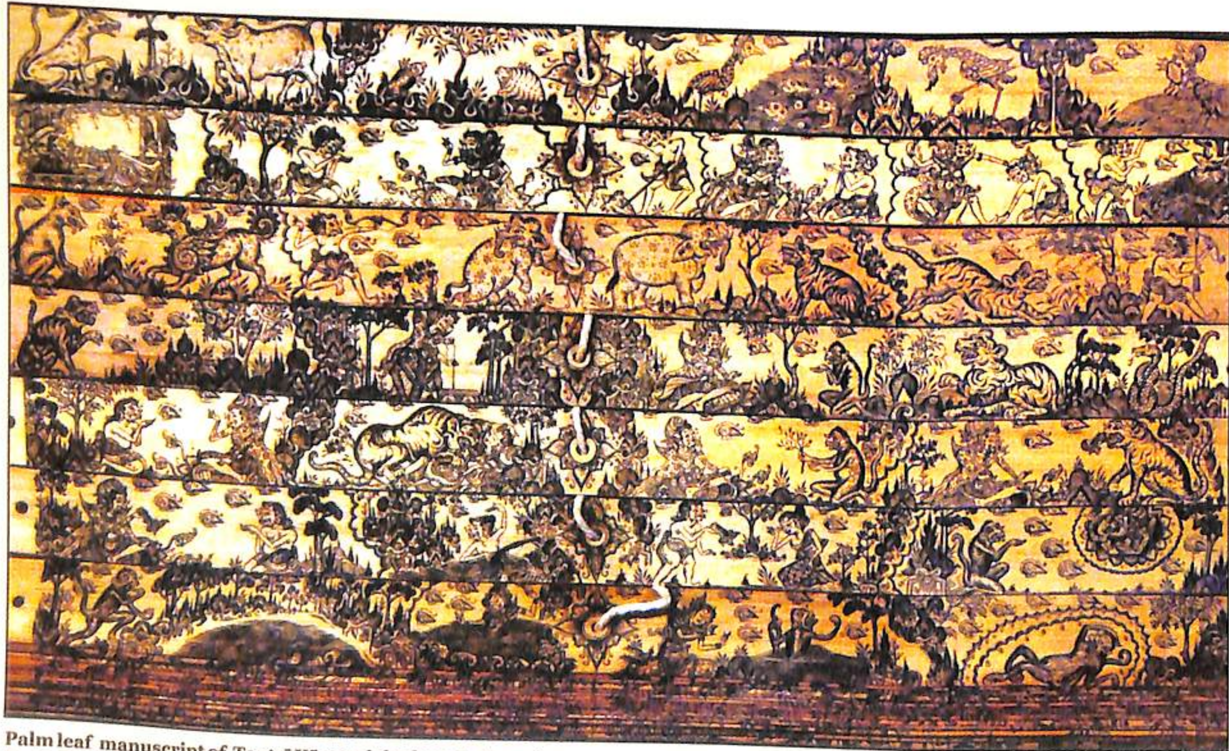
The manuscript of Bhuvanakósa was discovered from Indonesia by Prof. Raghu Vira. It is written in verses in Sanskrit followed by commentary in Old Javanese. The text is divided into eleven chapters called paṭalas. It opens with "om avighnamastu". Muni Bhārgava requests Lord Śiva to teach him the principles of mokśa/śunya-pada, which can be visualized by a yogī through meditation making the mind uncluttered and pure enabling him to enter the state of acyuta Śūnya. Then he can attain the knowledge of four stages of awareness: jāgrat, svapna, suṣupta and tūrya to establish immediate contact with the supreme Lord, the reality which allows comprehension and experience of life's meaning, value and purpose.



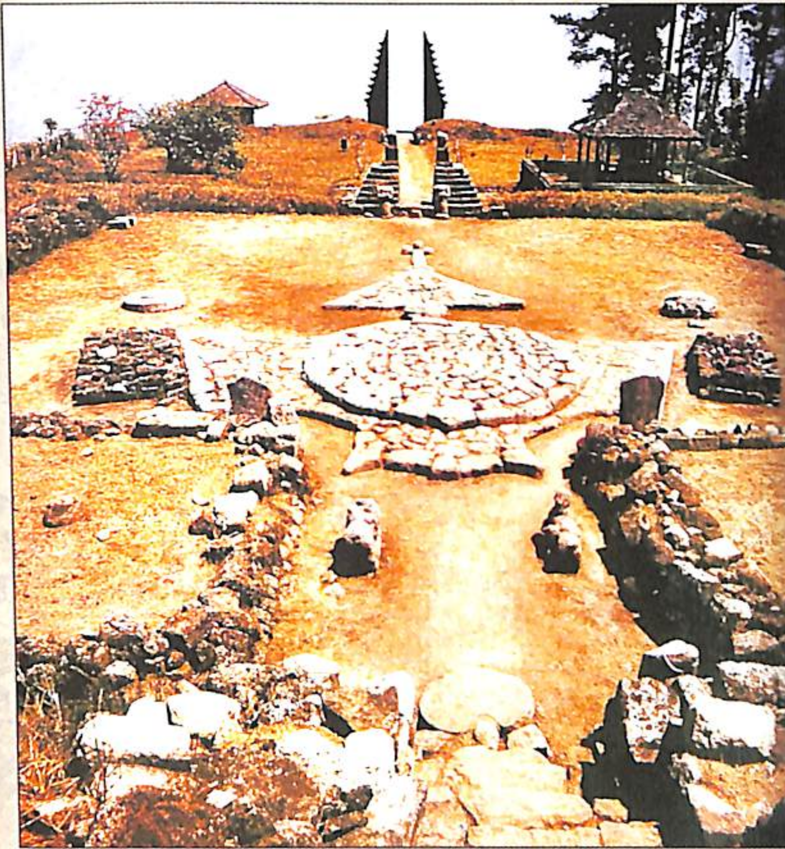
Palm leaf manuscript of Smaradahana, the story of burning Lord Kāmadeva

The illustrated manuscript exhibited here is of Smaradahana, the story of burning of Lord Kāma, composed by poet Dharmaja as an act of homage to Sri Kāmeśvara and his consort Sri Devi Kiraṇa. Kāmeśvara appears in the list of kings of Kediri in an inscription of 1185.

The lowermost leaf being the first in the manuscript shows Kāma and Ratiḥ in conversation on the left. Ratiḥ looks sad on the death of Kāma and to the right one can see four moons representing four months of rain (chāturmāsya) and the incessant flow of the tears of Ratiḥ. Ratiḥ weeps with one eye while the other eye keeps smiling to keep creation going on.



Palm leaf manuscript of Tantrī Kāmandaka from Indonesia
Tantrī Kāmandaka represents another version of the Pañcatantra fables. Vasubhāga is one of the main interlocutors who also occurs inn the south Indian text of Tantrākhyāyikā. It deserves a detailed comparative study with the story literature of India and other countries of the world.



Śyena chiti built on the 8th terrace of Chandi Cheto, in the 15th century for performance of Aśvamedh yajña, on mount Lawu, Java, Indonesia.

A Vedic fire altar for yajña may be piled in different forms, such as that of a trough (droṇa), a chariot wheel (ratha-cakra), a falcon (śyena), heron (kanka), eagle (suparṇa): śyenacitam cinvīta suvargakāmaḥ/....(Taittirīya-samhitā 5.4.11). Śyena is a symbol of power. In Mahābhārata a falcon shaped altar for agnicayana was constructed by Yudhiṣṭhira for Aśvamedha.

Aśvamedha, one of the most significant rituals, is a celebration of social harmony achieved by the transcendence of fundamental conflicts between various sources of power. The fire altar exhibited here documents rituals and ceremonies performed periodically by the kings in Southeast Asia, to invoke the protective powers when their empires ran into difficult times, or to renew their divine mandate to rule. Kings were empowered through sacred rituals by the kraton purohits to become cakravartins. The exhibited fire altar was built for performing an Aśvamedha yajña when Majapahit empire was on the verge of decline due to internal conflicts and external threats.

The earliest document referring to yajña ceremony performed by the Kings in Southeast Asia, is four inscriptions by Pūrṇavarman, discovered in 1880 from Kutei, the east of Borneo, c Śaka 322, c 400 AD. They are inscribed on stone pillars finely hewn into eight cornered shape. Their language is Sanskrit and the script is fourth century Pallava Indian. Brāhmanas were men of learning. Aśvamedha yajña was the highest ceremony for over lordship. Most probably the inscriptions are about the first king Aśvavarmā who was ceremonially initiated according to the Hindu rites. The first inscription says that Aśvavarmā was the son of the great king Kundunga who established a kingdom. He had three great sons, one of them, Mūlavarmā performed a yajña ceremony and a pillar was erected by the brāhmaṇas:

Śrīmataḥ śrīnarendrasya kuṇḍangasya mahātmanaḥ /
Putrośvavarmā vikhyātaḥ vanśakartā yathānśumān //
Tasya putraḥ mahātmanaḥ trayastraya ivāgnayaḥ /
Teṣāmtrayāṇām pravaraḥ tapobaladamanvitaḥ //
Śrīmūlavarma rājendro yastva bahusuvarṇakam/
Tasya yajñasya yūpoyam dvijendraiḥ samprakalpitaḥ //

In the second inscription the place is identified as Vaprakeśvara where the glorious king Mūlavarmā donated twenty thousand cows to brāhmaṇas and they in turn erected this pillar of glory:

Śrīmato nṛpamukhyasya rājñaḥ śrī mūlavarmaṇaḥ /
Dānam puṇyatame kśetre yaddattam vaprakeśvare //
Dvijātibhyognikalpebhyaḥ vinśatirgosāhasrikam /
Tasya puṇyasya yūpoyam kṛto viprairihāgataiḥ //

All the prominent brāhmaṇas, sages and people are requested to listen to the meritorious deeds of the king in the third inscription:

Śrīmadvirājakīrtteḥ rājñaḥ śrī mūlavarmaṇaḥ puyam /
Śrīnvantu vipramukhyaḥ ye cānye sādhavaḥ puruṣaḥ //
Bahudāna jīvadānam sakalpavṛkśam sabhūmidānamca /
Teṣām puṇya gananam yūpoyam sthāpito vipraiḥ //

In the fourth inscription the king is compared to Bhāgīratha the son of king Sagara:

Sagarasya yathā rājñaḥ samutpanno bhagīrathaḥ /
.... Mūlavarmmā .... //



Chandi Prambanan in Jogjakarta, Java, Indonesia

Prambana, a temple dedicated to Lord Śiva, in Jogjakarta, greets the visitors in its enthralling height, 140 feet. Its entire complex comprises of 16 temples in the inner courtyard and 224 minor temples around them. Built at the beginning of the tenth century is a marvelous architectonic composition. After centuries of neglect, the collapsed in an earthquake in 1549 AD, but was rebuilt to the original style.

Prambanan, living in the legend, is also known as Chandi Lara Jongrang. Hindu-Javanese art had reached the culmination of its aflorescence at the time of its building. The stories of Rāmāyaṇa and Kṛṣṇāyana engraved on its walls are their earliest representations.



Lord Rāma going to forest with Devī Sītā and Lakśmaṇa, from Indonesia



A palmleaf manuscript of Rāmāyaṇa written in Sanskrit language and Old Javanese script from Indonesia from Raghu Vira archives

A number of palm leaf manuscripts of Rāmāyaṇa are discovered from Indonesia. It has been adopted in a number of spheres of social life as a source of ideals. Episodes taken from it are played in the form of shadow plays and dance dramas in almost all the countries in Southeast Asia: Indonesia, Malaysia, Thailand, Cambodia, Burma, Srilanka and Laos. For millions of men, women and children Rāmāyaṇa has a profound impact on their spiritual progress and culture. It is just a book of beautiful poetry, but a Dharma-śāstra expounding lofty ethical ideals.



Rāmāyaṇa ballet from Thailand





Transcription of the inscription (1-8, 23-25)

(1) ‖ swasti çakawarṣātita 682
(2) āsīt narapatiḥ dhīmān dewasiṃhaḥ pra
(3) tāpawān yena gupta(ḥ) parībhāti pūtikeçwa
(4) rapāwitā ‖ limwaḥ api tanayaḥ tasya gajayānaḥ
(5) iti amṛtaḥ rarakṣa swarggage tāte sutāñ puruṣān maha ⏑
(6) ‖limwasya duhitā jajñe pradaputrasya bhūpateḥ utteja
(7) nā iti mahiṣī jananīyasya dhīmataḥ ‖ a — nanaḥ kalaça
(8) je bhagawati agastye bhaktaḥ dwijātihitakṛd gajayānanā[mā]

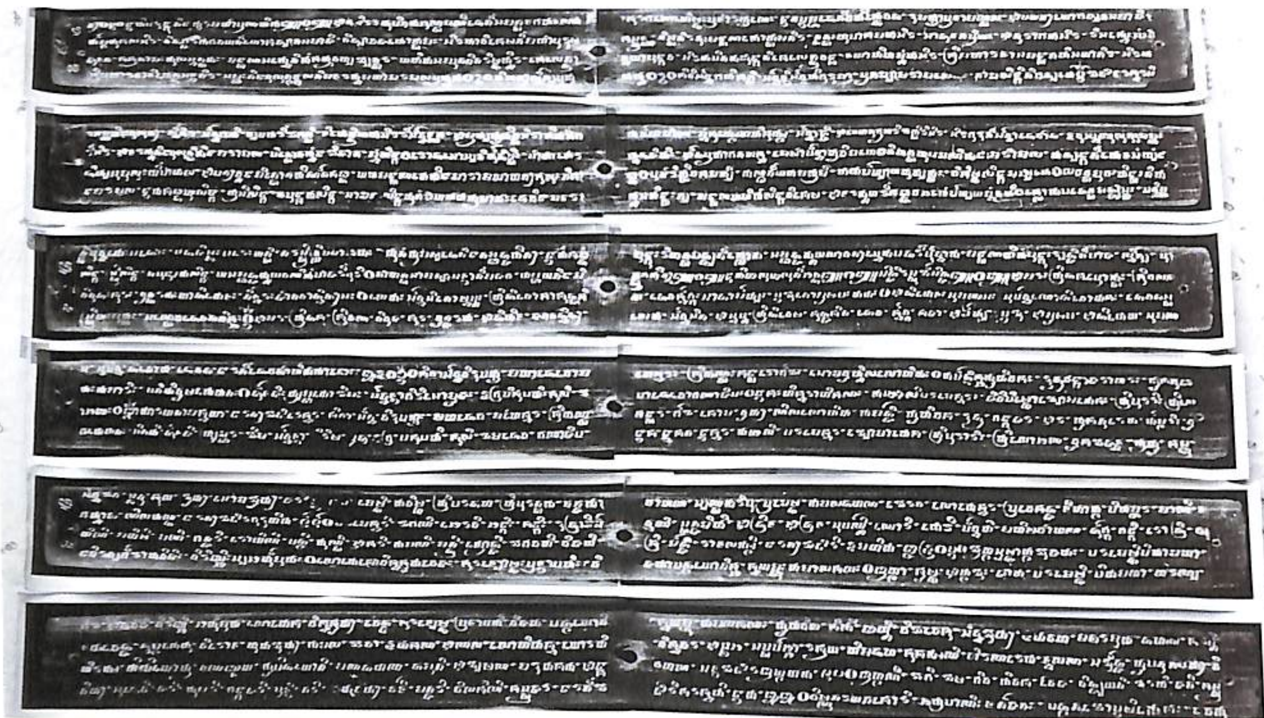
(23) .... ‖wamçyāh nṛpasya rudhitāḥ yadi dattiwṛddhau āstikya
(24) çuddhamataya ⏑ ⏑ — ⏑ pūjāḥ dānādyapuṇyayajanāddhyayanā
(25) rakṣantu rājyam ⏑ ⏑ — nṛpatir yathaiwam ‖.

d.i.

wamçyā nṛpasya rudhitā yadi dattiwṛddhau āstikyaçuddhamataya ⏑ ⏑ — ⏑ pūjāḥ | dānādyapuṇyayajanāddhyayanādiçīlāḥ rakṣantu rājya — — — nṛpatir yathaiwam ‖ (9)

The inscription of Kañjuruha (Dinaya)
Śaka 682, 28" Nov. 760 AD

Two stone fragments were found from Merjosari, NW of Malang kept at the then Batavia Museum dated Saka 682, the earliest written record in Old Javanese script. The inscription opens with an account of the royal dynasty. Devasimha is followed by his son Limva known as Gajayāna. Gajayāna founded a temple dedicated to Agastya and enshrined an image made of black marble with the help of the officiating priests. Yatis and Veda knowing priests are particularly mentioned, a guesthouse was also constructed for the pilgrims. The cult of Agastya is closely associated to Śiva worship transmitted from south India. In most of the Śaiva temples images of Guru Agastya are enshrined along with images of Śiva, Gaṇapati and Mahiṣāsuramardinī. The inscription documents the popularity of Śaivism in Java which culminated in the tenth century.







Pūjāmārthī, a text written by the Balinese (photographs of a palm leaf manuscript)

Pūjāmārthī means the ritual of worship translated in the Balinese language. The Balinese savants have commented upon important philosophical texts written in the Old Javanese language of the 10th to 14th centuries. This text deserved an edition and translation to understand the Balinese methodology of exegetics.

SHARING OF CULTURAL IDENTITIES IN CLASSICAL ASIA

CURATED BY: SHASHIBALA, IMAGES: COURTESY, LOKESH CHANDRA

1. Om svāhā, calligraphed by a modem Japanese artist, preface.
2. Sanskrit sūtras: a shared legacy of masters and pilgrims, Kumārajīva from Kizil.
3. a. The oldest manuscript of Śāriputraprakarana, second century AD, Qizil, b. Kizil Caves, from where a large number of Sanskrit manuscipts are discovered, c. A Brāhmaṇa from Kumtura near Kizil.
4. a. Kalpanā-maṇḍitikā, a narrative text discovered from Toyuq, Central Asia, b. Touyuq grottsos.
5. Administrative and legal documents in Sanskrit from Central Asia, © British Library: Farming and Food in Niya, 3rd-4th century, Death and inheritance in Niya, 3rd-4th century, A deed for the purchase of land in exchange for a carpet in Niya, 3rd-4th century, A document on work and taxes in Niya, 3rd-4th century, A manuscript from Khotan giving lists of rations for various named individuals, Administrative documents in Sanskrit written in Kharoṣṭhī script.
6. A donor inscription in Sanskrit by the Uigur Kings, from Bezeklik, Central Asia.
7. A Sankrit dhāraṇī in Old Turkish.
8. Sanskrit as the language of Cosmic dimensions.......
9. a. The oldest printed item of the world, China, AD 757, Sanskrit mantras written or Goddess Pratisarā, © British Library, b. Sanskrit mantra for Avalokiteśvara discovered from Dun-huang, China, © British Museum.
10. A Sanskrit manuscript from the British Museum, printed in AD 868.
11. Gāyatrī mantra from Manchuria.
12. A Sanskrit inscription from Loyang, the then capital of China.
13. Sanskrit mantra for National Defence from the Great Wall of China.
14. Goddess Uṣṇīśavijayā as personification of Uṣṇīśavijayā-dhāraṇī.
15. The 7th century manuscript of Sanskrit mantra of Uṣṇīśavijayā-dhāraṇī written in Gupta script from Horyuji monastery, Japan.
16. A bowl made for the personal use of the Ming Emperor Hsman-te with a Sanskrit benediction mantra and bījas.
17. Sa Dingding, a famous modem singer of China who sings Sanskrit songs.
18. Sanskrit for transcendental values and secular advancement, Chandraprabha, Japan.
19. The portrait and signatures of the Indian scholar Śubhākarasimha from Nalanda from a ninth century scroll, Japan.
20. Brāhmī as divine script in East Asia.
21. a. The word Siddham' written by a Japanese calligrapher, b. writing siddham with a brush and a stylus.
22. 'A' the initial letter, calligraphed as emerging from a pristine white eight-petalled lotus.
23. Sanskrit letters written according to the Japanese alphabet.
24. Sanskrit alphabet according to Hiragana and Katakana sound sequence of Japan developed by Kobo Daishi.
25. A Sanskrit hymn to Mañjuśrī called Sempatsu Monju in Japanese.
26. Siddham Letters as objects of worship.
27. 'Śiva' and Vāyu calligraphed by Prof. Nagara.
28. The mantra written in Siddham is: a, vi, ra, hum, kham, for continuous tarpaṇa.
29. Deities of time and space with their names written in Sanskrit in Siddham from Japan.
30. Bījākṣara maṇḍala of Mahākaruṇāgarbha from Japan.
31. Yogāsanas from a Tibetan xylograph.
32. Visual representation of a Sanskrit text on Āyurveda: Amṛta-aṣṭāṅgahṛdaya from Tibet.
33. Surgical instruments of Āyurveda from a Tibetan manuscript.
34. Adoration to purity of wisdom, Sarasvatī and a hymn to her from Tibet.
35. Amarakośa from Tibet.
36. Amaramālā, a Sanskrit lexicon from Indonesia.
37. Paṇini's grammar from Tibet.
38. Om maṇi padme hūm from Tibet, the lands of spaces and silence.
39. a. The beginning of Mongol literature with Sanskrit and its script, b. Gaṇeśa from Mongolia.
40. a. Hangul script of Korea devised on the basis of Sanskrit script, b. People celebrating śaratpūrṇimā, full moon in winter, Korea.
41. a. Mongol script based on Nāgarī, b. Om from Mongolia.
42. Paṇḍita Phags-pa bla-ma, the imperial preceptor of Kublai Khan.
43. A Sanskrit primer from Mongolia for the increase of religious charity in the empire.
44. A Sanskrit primer from Indonesia discovered by Late Prof. Raghu Vira.
45. The earliest Sanskrit inscription from SEA, Vo Canh, Vietnam.
46. An inscription from Cambodia, important for the history of Śaṅkarācārya.
47. Dedication of a Śaiva temple in Indonesia mentioned in the inscription of Dinaya, Śaka 682.
48. Bhuvanakośa, the earliest and the longest Sanskrit text on Śaiva philosophy, Indonesia.
49. Prambanan, a temple dedicated to Lord Śiva, in Jogjakarta, Java, Indonesia.
50. Palm leaf manuscript of Smaradahana, the story of burning Lord Kāmadeva, Indonesia.
51. Tantrī Kāmandaka representing another version of the Pañcatantra fables, Indonesia.
52. Śyena-chiti, a fire altar for Aśvamedha yajña at Chandi Cheto, Java, Indonesia.
53. Sanskrit as lingua franca of ancient times.
54. Sanskrit-Khotanese book of conversation documenting Sanskrit as lingua franca of Asia.
55. Words from a Thai-English dictionary marked for their Sanskrit originals by Prof. Raghu Vira.
56. Rāmāyaṇa as a system of cultural, social and political values in Asia.
57. Rāmāyaṇa from China.
58. Ramayana from Tibet.
59. A palm leaf manuscript of Rāmāyaṇa from Indonesia.
60. Lord Rāma, Lakṣmaṇa and Devī Sītā going to forest.
61. a. Pūjāmārthī, a ritual of worship, written by the Balinese, b. ritual performed by a Śaiva priest at an opening ceremony, New Delhi.



Esoteric Practices in Ancient Cambodia

Bachchan Kumar

An inscription, known as Sdok Kak Thoṃ, consisting of 340 lines inscribed in ancient Khmer letters both in Sanskrit (194 lines) and Old Khmer (146 lines) languages, found at Sdok Kak temple, reveals esoteric practices prevalent in ancient Cambodia. The inscription was carved on a grey sandstone stele 1.51 meters high that stood in the northeast corner of the temple's court. The Monsieur Étienne Aymonier first reported this large inscription in 1884. Dated 8th February 1053 A.D., issued by King Udayādityavarman II, the inscription mentions two and a half centuries of the services that members of the founding family provided to the Khmer court. It gives a long list of the royal succession of Khmer empire from King Jayavarman II to King Udayādityavarman II and all the names of the high priests of tutelary deities of Kambujdeśa with a catalogue of pious work, religious foundations etc.



Sdok-Kak temple

King Jayavarman II, the founder of the kingdom of Angkor in the beginning of the ninth century A.D., had the task of liberating the kingdom of Kambuja from the suzerainty of the Javanese. Due to the weakening of Śailendra ruler of Java, Jayavarman II escaped from captivity and returned to Cambodia. The country was in a state of almost complete anarchy, apparently without a king. He was accepted by the people as he had royal lineage from the female line of pre-Angkorian rulers. Epigraphic records reveal that Jayavarman II's accession to the throne was "for the prosperity of the people, perfectly pure race of kings, as a great lotus which no longer had stem, and blew as a new flower."

After establishing his kingdom, Jayavarman II began to rule from Vyadhapura. The Sdok Kak Thoṃ (SKT) inscription mentions that the king established esoteric practices which were called "Kamrateṅ Jagat ta Rājā" in Khmer language and were popularly known as the "Cult of Davarāja". Dr. R. C. Majumdar opines that SKT reveals three interpretations (i) the cult of Devarāja (ii) Śiva liṅga which represents the essence of royal authority, conceived as divine, regarded as tutelary deity, and placed in a temple on top of the mountain, and (iii) Tāntric practices by performing ritual. In the beginning, the inscription pays homage to Śiva. Then, the esoteric perception of the inscription is revealed from the beginning of the Sanskrit text:

Viśvaṃ śivaḥ pātu himāṁśu-bhānu-kṛśānu-netratritayena yasya/
...vyanakti sākṣitvam anāvṛt-ātma-tattvārtha-dṛṣṭau parito'vadātam//

Finot translates it "May the universal Benefactor who by His three eyes (viz.) the moon, the sun and the fire develops a perfectly pure vision of the ātman (soul) without any veil protect.[1] This line invokes lord, who, having three eyes (viz.), moon, sun and fire, bestow pure understanding of ātman (soul) to the whole world, without any hindrance. The line no doubt invokes no other god but Śiva. The verse not only seeks blessings of god for the people of Angkor Empire but for the whole world.

The esoteric practices in the form of rituals appear from the word Devarāja. The word Devarāja first appears in the XXIX[th] stanza of the SKT which mentions as

Dvijas = samudhṛtya sa śāstra-sāraṁ rahasya-kauśalya-dhiyā sayatnaḥ/

siddhīr = āvahantiḥ kila devarājābhikhyāṃ` vidadhre bhuvana-riddhi-vṛddhyai//

Dr. Adhir Chakravari translates the above as: "After carefully extracting the quintessence of the śāstras (sacred texts) by his experience and understanding of the mysteries, the Brāhmaṇa established the magical rites bearing the name of Devarāja for the sake of increasing the prosperity of the world." [2]

Dr. Lokesh Chandra[3] reads the above stanza as :

sa dvijaḥ sayatnaḥ rahasyakauśalyā-dhiya śāstra-sāraṁ samuddhṛtya devarājābhikhyāṁ kila vahantīḥ siddhirbhuvana-ṛddhi-vṛddhyai vidadhre.

The word "Devarāja" has different interpretations. Coedēs takes mean it to "God-King".[4] This is contradicted by Dr. Lokesh Chandra. He opines that it is the "King of the Gods." Some other scholars view it as Royal God was the eternal prototype of the mortal kings in deification of royalty, which has been seen in different parts of South East Asia. Besides Cambodia, this tradition was very popular in Java. Mahendradatta, the mother of King Airlangga was deified as goddess and sculpted in the form of Mahiṣāsura-mardinī. The sculpture is worshipped in the temple of Kutri in Bali (Indonesia) in the form of Mahiṣāsura-mardīni[5]. It is generally believed that the

cult of Devarāja was introduced in Cambodia from Java. However, we do not have any epigraphic record. Possibly King Jayavarman II may have heard of the prominence of the deity in the royal court of the Śailendra ruler.

The SKT mentions that king Jayavarman II began his activity at Indrapura, which was possibly located to the east of Kompong Cham, where he had his familial ties.[6] His Majesty Parameśvara (Jayavarman II) installed the royal god (Devarāja) in the town of Śrī Mahendra Parvata and established the priestly family of Śivakaivalya. After remaining there for some time in Indrapura, Jayavarman II left this residence, accompanied by Śivakaivalya and his family and made his way to the region of Tonle Sap or Great Lake, a regulator of irrigation and an inexhaustible fish pond. On arriving there, the king bestowed an estate and a village called Kuti for the maintenance of the priestly family. The King later reigned from the city of Hariharalaya. The royal priest also settled there for performing regular rituals for the deity, the Devarāja.

At Mahendraparvata the king received a Brāhmaṇa named Hiraṇyadāma, who was learned in magical science, came from Janapada (from India). The Brāhmin, on the request of the king, performed rituals to ensure that the country of Kambuja was no longer dependent on Java and that there was only Cakravartin (a universal monarch).

The Brāhmin performed a ritual according to the sacred Vinaśikha and established the lord Devarāja. The Brahmin also recited the sacred texts Vinaśikha, the Nayottara, the Sammoha, and the Śraccheda. He recited these texts from the beginning to the end in order that they might be written down and taught to lord Śivakaivalya so that he could perform the ritual perfectly. The king also took an oath that the priest Śivakaivalya and his family would only conduct the worship and ritual of Devarāja. No doubt, Tantric rituals were in practice in Cambodia for the welfare of the state. Devarāja became the divine protector of the realm because the performances were conducted under the authority of Royal court. Tāntric texts were recited with sacred performances by the Brāhmins.

The SKT documents nine generations of the temple's priestly family, starting with Śivakaivalya, Jayavarman II's chaplain. The advisors are praised in the same adulatory tone as is employed for the kings. The text gives a detailed account of how the family systematically expanded its land holdings and other property in course of its long relationship with the royal household. The final chaplain named in the text, Sadāśiva, is recorded as leaving the holy orders and marrying a sister of the primary queen of Udayādityavarman II.

Lokesh Chandra opines that Devarāja in SKT relates to Indra.[7] The depiction of Indra on the pediment of the sanctuary of SKT testifies this. The pediment depicts a deity lying above the face of Rāhu, and the lintel depicts Indra on a 3-headed elephant above the face of Rāhu on the eastern side. Chandra, on the basis of the word

mahābhiṣeka, points to aindramahābhiṣekam which was a most efficacious. It was a Ṛgveda Rājasūya tradition of coronation as elaborated in the Aitareya-brāhmaṇa. It was an extraordinary rite performed by King Jayavarman II. For mahābhiṣeka or a great coronation rite, Aitareya-brāhmaṇa[8] directs this ritual for suzerainty, supremacy and eminence of the ruler. The first step of this rite was that the king mounted on the throne. The second step was a proclamation by the Viśve-devāḥ (supreme monarch) and the third one was anointment or coronation by prajāpati and by four classes of gods in the four directions (Vasus in the east, Rudras in the south, Āditya in the west, Viśvedevāḥ in the north). In the midst of the ritual the mantra is chanted: "Anointed thus, Indra won all victories, found all the worlds, attained superiority, pre-eminence and supremacy..." The SKT inscription does not directly mention the mahābhiṣeka related to Indra. Moreover, this term mahābhiṣeka seems to suggest mahābhiṣeka of Śiva which is still prevalent in India and South East Asia, particularly in the present monarchy in Thailand.

Bogart has linked Giant Swing ceremony with the Devarāja belief system of Cambodia. He believes that the worshipping of Devarāja is still continued in the 21st century in the royal court of Thailand in the form of Swing ceremony. The Swing ceremony is dedicated to Śiva. Once a year, gates of Kailasa are opened and Śiva is invited to visit the earth for 10 days after which he returns to Mount Kailasa.[9]

Under the Swing ceremony, the presence of Brāhmins is essential as they keep direct contact with the gods. At present, 13 Brāhmins assist this royal ceremony. The influence of Brāhmins can be traced back to the formation of Angkor Kingdom where Kings were considered as semi divine. The cosmology related to this ritual for the royal court emphasises Mount Meru and Mount Kailasa. Mount Kailasa is the home of Śiva and Mount Meru is the mythical cosmic pole, home of Indra and the centre of universe. At the ceremony, each of the Brāhmins wears a ring, which symbolises the solar system or the universe.

The SKT mentions the installation of 'vrah Kamrateṅ an ta rājya.' Thus the question arises whether the Kamrateṅ Jagat rājya or Devarāja was installed in iconic form. Claude Jaques[10] doubts that Devarāja was represented in iconic form. His inference is based on the present temples of Southeast Asia which are devoid of images.

Moreover, the Khmer part of the SKT[11] mentions the term prathiṣṭhā (installation) which has been used twice in the SKT. It indicates the term 'prāṇa-prathiṣṭhā' ritual for the animation of the image. In India-prāṇa-prathiṣṭhā is essential for the installation of the image in the temple. Coedēs opines that the change of capital does not mean the transfer of idol itself but the shift of ritual and cult from one place to the another.[12] Kulke believes, based on the SKT, that Devarāja was consecrated or even solemnly inaugurated (prathiṣṭhā) only once by Jayavarman II at Mahendrapravata. Jean Filliozat believes that Śiva is worshipped as "King of the gods" on Mahendrapravata. So this

would also be the same belief of the Khmer rulers. With this belief, they established liṅgasthāpana at Mount Mahendra.[13] The Khmer rulers had the idea of Śiva and his subtle self (śūkṣma-antarātmā) which resided in the liṅga. The ritual was performed for him only, and not for the Khmer departed rulers.[14]

The SKT inscription also mentions the rules observed for the worship of the lord of the king. The inscription mentions that the matrilineal family of Śivakaivalya was given the exclusive right of officiating (yājakaḥ) at this cult (SKT – verse XXXI). The members of the family fixed their residence in the capital city where they, none else, performed daily worship of Devarāja, after carefully observing yamas and niyamas, verse LXI).

The SKT also reveals some other esoteric practices relating to the deity. The sacred worship was made according to śāstras for obtaining magical power (siddhi) for the prosperity (ṛddhi) of the world.

On viewing this long inscription issued by the Khmer king, it is obvious that the Devarāja cult connoted the establishment of Śiva-liṅga for prosperity of the kingdom of Cambodia as well as for the whole world. This form of Śiva was worshipped as protector of the kings. In Campā, Bhadreśvara liṅga was worshipped for the protection and prosperity of the kingdom of Campā.

Footnotes

1. Finot, BEFEO, XV pt. 2, p. 283.
2. Adhir Chakravarti, The Sdok Kak Thoṃ Inscription, Part II, Calcutta, p. 19.
3. Lokesh Chandra, "Devarāja in Cambodian History", (in) God & king: The Devarāja Cult in South Asian Art & Architecture, ed. A.R. Sengupta, National Museum Monograph Series 2, Delhi 2005, p. 66.
4. George Coedēs, The Indianised States of Southeast Asia, 1967, Honolulu, p.98.
5. Bachchan Kumar, "Mahiṣāsura-mardinī in Indonesia: An Iconographic Study," South East Asian Review, 2007, p.59.
6. Coedēs, "Les Capitales de Jayavarmam II," BEFEO, XXVIII, pp. 117-19.
7. Lokesh Chandra, op. cit., p.66.
8. Arthur Berriedale Keith, Ṛgveda Brāhmaṇas: The Aitareya and Kauṣitakī -Brāhmaṇas of the Ṛgveda, Cambridge Mass (Harvard University Press), 1920, p.329.
9. Willard G. Van De Bogart, "Brahman Cosmology in the Thai Monarchy of the 21st century" (in) Dialogue, vol. 13, no. 1 (2011), New Delhi, p. 68.

10. Claude Jaques, "Les Kamrateṅ Jagat Dans liancien Cambodge" (in) F. Bizot (ed.), Recherches nonvelles sur le Cambodge, Paris, 1994.

11. Adhir Chakravarti, op.cit. pp. 73-74.

12. George Coedēs, "Le culte de la royalute divinisee, source d'inspiration des grands monuments du cambodge ancient", Series Orientale Rome, V, I, pp. 13-14, cited in Herman Kulke, The Devarāja Cult, Cornell University, Ithaca, 1978, pp. 10-11.

13. Jean Filliozat, "New Researches on the Relations between India and Cambodia", Indica (Heras Institute, Bombay), III, 1966, pp. 95-106.

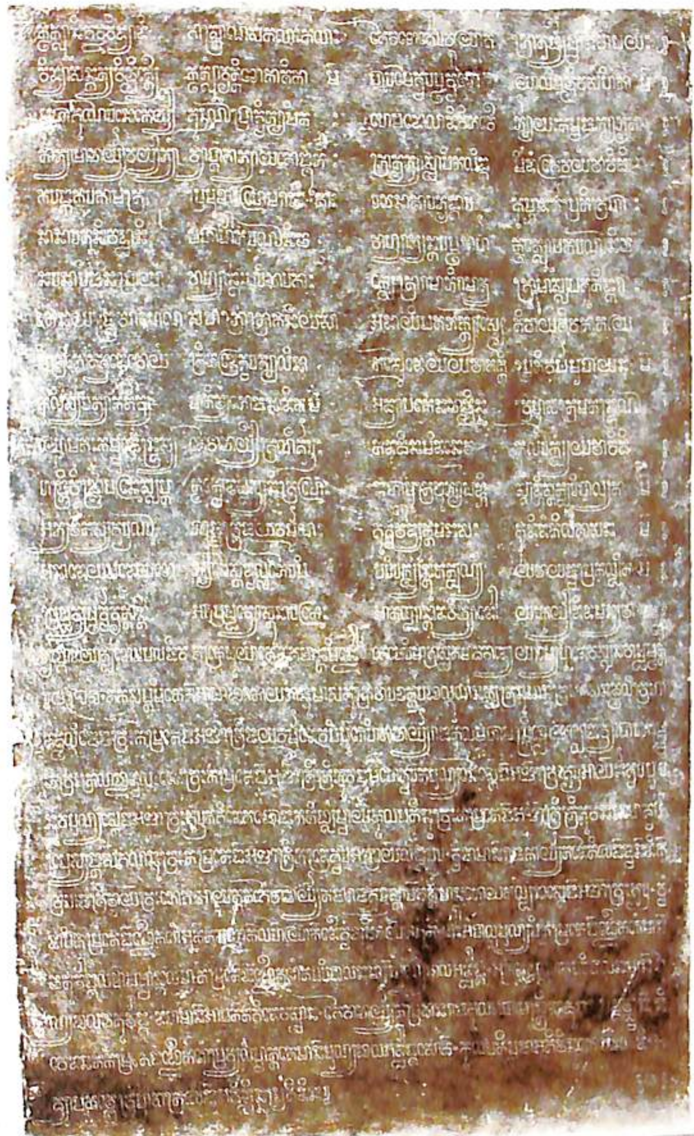
14. Sachchidanand Sahai, The Devarāja Cult: Inscriptional, Art and Architectural Evidences from Cambodia, (in) God & king: The Devarāja Cult in South Asian Art & Architecture, ed. A.R. Sengupta, National Museum Monograph Series 2, Delhi, 2005, p. 109.

Sanskrit Inscriptions in South East Asian Countries

Dominic Goodall, Sachchidanand Sahai, Amarjiva Lochan

CONCEPT NOTE

The earliest surviving written documents of many parts of South East Asia are stone inscriptions of the fifth and sixth centuries A.D. that were written in Sanskrit or in local languages committed to writing with Sanskritic scripts, in other words with Indic scripts derived from Brāhmī. Such inscriptions are thus crucial witnesses to the early history of an enormous region. They are typically drawn on for information about local religious and dynastic history, but they also give us clues about much else besides (literary, linguistic and social history, and trade networks, for example), both in a local and in a transregional context, for they sometimes mirror and sometimes diverge from developments on the Indian subcontinent. But their interpretation is rarely straightforward, and even when they are not fragmentary, they can be enigmatic even about the interesting questions that they might appear plainly to answer. Were they typically composed by Indian brahmins? Were there non-Indian brahmins? Did the religious traditions they reflect displace earlier local traditions, or did they remain the preoccupations of a tiny minority? Can we trace waxing and waning contact with different regions of the Indian subcontinent from the evidence of literary fashions, the use of different scripts and the distribution of religious ideas? Rather different answers to such questions are suggested by, for instance, the epigraphs of Central Java, of Campā in South Vietnam, and of the pre- and post-Angkorean Khmer region.



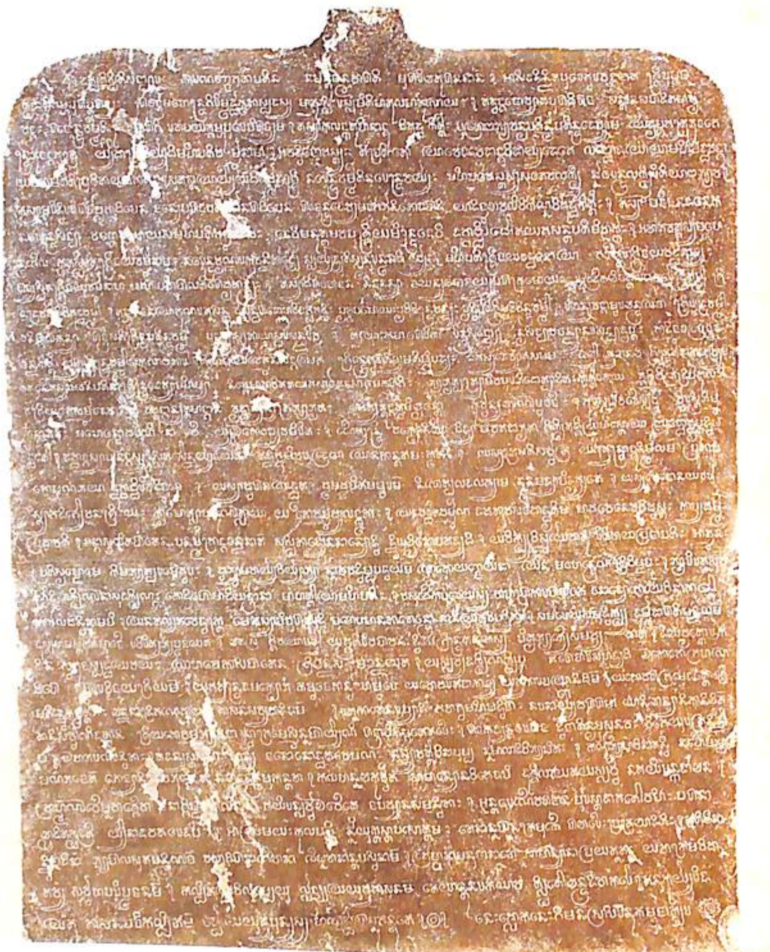
While many South East Asian inscriptions have been superbly edited and translated, many others have been misread or misinterpreted, or have not been published at all, and yet others remain to be discovered. Firm conclusions about the many questions raised by these fascinating sources are unlikely ever to be reached.

CONCEPT NOTE for the Exhibition

"Sanskrit and Sanskritic inscriptions in South East Asia"

By way of accompaniment to the Special Panel entitled "Sanskrit Inscriptions in South East Asian Countries", a small exhibition of posters displaying examples of such inscriptions will be displayed. Among the exhibits will be three "squeezes", or, to use the French term perhaps popularised in English secondary literature about Indian epigraphy by the remarkable scholar Eugen Hultzsch, "estampages". These are inked impressions, prepared in Cambodia by the École française d'Extrême-Orient, of three beautiful inscriptions that are representative of different phases and styles found in the Khmer epigraphical record.

As these exhibits demonstrate, well-produced inked estampages can be an invaluable aid to reading and interpreting epigraphs. This technology seems to be increasingly neglected these days in favour of digital photography, another powerful tool, but one which should probably be complementing rather than replacing the production of paper impressions. Moreover, estampages are also objects of beauty and instruments of conservation.



Most early South-East Asian inscriptions use variants of a South-Indian Brāhmī-derived script-type that was commonly referred to a century ago as "Pallava", a label that many now regard as not entirely satisfactory. But in certain regions, periods and circumstances (eighth-century Buddhist endowments in Central Java, for example), Northern-Indian script-types are also employed. Again, labelling these is problematic: should one speak of Nāgarī, or proto-Nāgarī, or Siddhamātṛkā?

Another feature typical of many South-East Asian epigraphs will be evident from the epigraphs on display: not only are the individual letters often fine samples of calligraphy, but the text as a whole is often more carefully arranged than is usual in inscriptions of the Indian subcontinent, with each verse or half-verse disposed across one line, interrupted at regular intervals with gaps that mark divisions between smaller metrical units (pādas).

Profile of Contributors

Kalyan Kumar Chakravarty, M.A. (Kolkata), A.M., M.P.A. & Ph. D. (Harvard), IAS, retired in the rank of Secretary, Government of India, is a distinguished scholar in the field of cultural studies, heritage and museum administration, art and archeology. Earlier he has served in the posts of Commissioner, Archaeology and Museums, Govt. of Madhya Pradesh, Bhopal; Director, National Museum of Mankind, Bhopal; Director General, National Museum; and Member Secretary, Indira Gandhi National Centre for Arts, Delhi. At present, he is Chancellor of the National University for Educational Planning and Administration (NUEPA) in the Ministry of Human Resource Development, Govt. of India; Chairman, National Screening and Evaluation Committee, Ministry of Culture, Govt. of India; Vice Chairman of the Delhi Institute of Heritage Research and Management; and Advisor, Art, Culture and Language, Government of Delhi; and also Chairman, Bhasha Trust at Vadodara. He has extensively published on Art and Architecture, Anthropology, Indology with a focus on Archaeology, Museology, Conservation, issues of marginalization and bio cultural survival. Dr. K.K. Chakravarty leads a movement on national and International platforms for protection and regeneration of community habitats, knowledge systems, heritage and arts.

Indra Nath Choudhuri has served as Professor of Comparative Literature in various Universities including Delhi, Hyderabad and Bucharest, and has written many books and has also translated in English, Hindi and Bengali. For 13 years, he was Secretary of the National Academy of Letters popularly known as Sahitya Academy of India, Minister (Culture) of The Indian High Commission in London and also Director of 'The Nehru Centre'. He also served as Academic Director and Member Secretary of the Indira Gandhi National Centre for the Arts, New Delhi.

Gaya Charan Tripathi, recipient of the President's Certificate of Honour (2005) as a modern Sanskrit scholar, is an eminent Indologist who has been trained both in the traditional and modern streams of the discipline. A gold medallist in his Master's and having a Ph.D. In Vedic studies from Agra University, he was selected as a post-doctoral Fellow of the German Academic Exchange Service to work at the University of Freiburg/Br. where he specialised in Indo-European Philology and Comparative Religion, besides producing an award winning thesis for his D.Phil. degree. Prof. Tripathi has, to his credit, eight books in Hindi, English and German; more than 20 critically edited Sanskrit, texts; and around 110 research articles in Indian and foreign journals in English, German, Hindi and Sanskrit languages. In IIAS, shimla he is working on the 'Monastic Traditions of Buddhism and Christianity'.

Anand Burdhan, M.A. (Museology) has specialization in Museology, Public Education and awareness about heritage apart from visitor management at sites and museums. Has wide ranging knowledge of Indian history, Culture, Society and Architecture. He designed the National Philatelic Museum, Dak Bhavan, New Delhi.

Radhavallabh Tripathi is one of the senior most Professors of Sanskrit in the country. At present, he is working as Vice-Chancellor of the Rashtriya Sanskrit Sansthan (Deemed University) at Delhi. Widely acclaimed for his original contributions to the study of Nāṭyaśāstra and Sāhityaśāstra, he has published 129 books, 187 research papers and critical essays as well as translations of more than 30 Sanskrit plays and some classics from Sanskrit into Hindi.

Ajay Kumar Mishra is working as Research Officer, Incharge of the East Asian Programme in the Kalā Koṣa Division of IGNCA. Dr. Mishra is fluent in languages like - Oriya, Telgu, Marathi, Sanskrit, Hindi

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Dipti S. Tripathi is Professor of Sanskrit, on deputation from Delhi University, to the IGNCA at present Director of the National Mission for Manuscripts (NMM) under the Ministry of Culture. Prof. Tripathi has six books and more than three dozen research papers to her credit. She is at present preparing the critical edition of a work on philosophy of Sanskrit grammar called Vaiyākaranasiddhāntatattvaviveka by Vācaspati Mishra.

Pratapanand Jha, B.E (Electronics), M.S. (Software Systems from BITS Pilani), is Director of the Cultural Informatics Laboratory in Indira Gandhi National Centre for the Arts, where his team integrates the inter-relatedness of Indian Arts using multimedia technology on state-of-art computer platform. He has initiated many projects all over the country, includes the Kalāsaṁpadā (Digital Library of Resources of Indian Cultural Heritage), which received Golden Icon Award from the Department of Administrative Reforms and Public Grievances, Government of India.

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Kumar Sanjay Jha is Assistant Archivist in Kalādarśana Division of IGNCA. Trained in museology, archaeology and art History. Has participated in excavations, helped curate more than 50 national and international exhibitions and coordinated several workshops for IGNCA. Has contributed articles on museology and conservation of cultural property in national journals.

Advaitavadini Kaul (M.Phil and PhD) has specialisation in Buddhist Studies with emphasis on its growth in Kashmir and further development in China, Central Asia and Tibet. Her work on "Buddhist Savants of Kashmir– Their Contribution Abroad" has been published through a grant from Kashmir University for the best MPhil dissertation. Has edited "A History of Kashmiri Paṇḍits" and "Women of Kashmir and their Contribution in various fields of Knowledge". Published many research papers in National and International Journals of repute. Writing mostly on various aspects related to History and Culture of Kashmir, influences and vice versa. Presented research paper on "Tracing the History of Saṅgīta in Kashmir" in a special panel on 'Current Research on Culture and History of Kashmir' at Marburg University, during German Oriental Conference. At present, Editor and Head of the Publication Unit, Kalākoṣa at Indira Gandhi National Centre for the Arts (IGNCA). Organising exhibitions and seminars on published volumes. Co edited the fourth volume of Kalātattvakoṣa on "Sṛṣti Vistāra: Manifestation of Nature". Resource person, 'Centre for Historiography and Intellectual Culture of Kashmir' at Martin Luther University, Halle, Wittenberg. Life member: 'Indian Society for Buddhist Studies' and 'Kashmir Culture Education Science Society', New Delhi.

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R. Nagaswamy is an internationally (acknowledged) expert in Indian Art, History, Culture and is considered as the foremost authority on Colā bronzes. A versatile scholar in Sanskrit, Tamil and English, he has published over 40 books and has over 300 research articles. Some of his articles have been published in 23 languages all over the world by the UNESCO. He has composed over twelve dance dramas, and presented them in different countries. His writings are known for authenticity, supported with factual evidence. He is a multifaceted personality, a specialist in ancient epigraphs, art, architecture, sculpture, bronzes, paintings, numismatics, religion and philosophy, temple rituals, music and dance. Nagaswamy is one of the founder members of the now world famous Nātyānjali dance festival. The Royal Asiatic Society of Bombay conferred the prestigious title "Fellow of the Royal Asiatic Society"; and the International Centre for Bengal Art, Bangladesh, honoured him as Fellow of the Centre.

Mansura Haidar has pursued her academic career with three important centres of learning, namely Aligarh Muslim University, Jamia Millia Islamia and Indira Gandhi National Centre for the Arts. Widely travelled and well versed in several foreign languages, including Russian and Persian, she is an internationally known specialist on West and Central Asian history and culture. She has contributed 14 books and hundred and forty articles on various aspects of Indo-Islamic history and culture.

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Brihad Surimantra Pata